DAŚAKUMĀRACARITAM

of

DAṆḌIN

(Ucchvāsas VI-VII-VIII)

दशकुमारचरिते

(षष्ठ-सप्तम-अष्टमोच्छ्वासाः)

Prescribed by the Karnatak University for Intermediate Arts Examination for the years 1957 to 1959

Edited with an exhaustive Introduction, Literal English Translation, Copious Critical and Exegetical Notes and Several Indices and Appendices

by

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Pages :—		
	Title, Preface etc.	i—iv
	Introduction	1—30
	Text, Translation, Notes, Indices, Appendices and English-Sanskrit-Marathi-Kannada Glossary	1—132
	TOTAL...	166

Preface to the Second Edition

I have great pleasure in bringing out the second edition of Das'akumāracaritam VI-VIII The first edition, which was published only last year, was sold out already, some months back, thanks to the magnificent patronage accorded to it by Professors and Students They are cordially requested to give the same enthusiastic response to the present edition as well.

To meet the students' requirements better, I have recast, simplified and suitably trimmed the Introduction and Notes given in the first edition Another feature of this edition is a Sanskrit-English-Marathi-Kannada Glossary which covers all important words in the text I have no doubt that this would enhance the utility of the edition I am greatly beholden to my student and friend Prof S. B Tophkhane, M. A. for giving me the Kannada renderings in the Glossary and seeing the proofs thereof.

The price of the second edition is reduced to Rs 2·62 from Rs 3/- at which the first edition was priced I have no doubt the student-world would respond with an enthusiastic patronage to this edition in view of the many advantages offered to them

My thanks are due to all Purvasūris in the field for the light derived from them. I also thank my close friend Shri B B. Kurane, the enthusiastic proprietor of Vasant Vihar for undertaking the sole distribution of this edition. And I thank two other close friends of mine,-Shri P. K. Jadhav (Prop Shri Chhatrapati Press) and Shri V G Vaze (Prop. Shri Rameshwar Printing Press)- and their entire staff, for the excellent and prompt printing of the book The absence of diacritical marks in major portion of the Notes is regretted, but it became unavoidable in the interest of timely Printing

Lastly I thank Professors and Students of Sanskrit, whose generous patronage to all my books, has encouraged me from one task to another for the last several years

क्लेशः फलेन हि पुनर्नवता विधत्ते ।

Tilakwadi, Belgaum
10-6-1957

S. V. Dixit.

INTRODUCTION

1 The Sanskrit Prose Romance :—

In Sanskrit Literature verse has by far been more popular than prose as a vehicle of literary expression. All the same Prose Literature in Sanskrit is quite a sizeable one. The narrative Sanskrit prose began with the various brahmanical legends in the Yajurveda and Brāhmaṇas It continued through the prose portions of Mahābhārata and Purāṇas, and through the Brhatkathā Though the technical distinctions between Kathās and Ākhyāyikās come from a somewhat later age, आख्यानs, आख्यायिकाs, इतिहासs & c have been referred to by early authors. Kātyāyana has a वार्तिक—'आख्यानाख्यायिकेतिहासेभ्यश्च ।' Patañjali, commenting on this Vārtika names three ākhyāyikās as illustrations viz (i) *Vāsavadattā* (not Subandhu's obviously) (ii) *Sumanottarā* and (iii) *Bhaimarathi*. *Bṛhatkathā*, a Paiśācī work, is a veritable mine of myths and legends and forms a source of much of later narrative and fable literature Jalhaṇa refers to *Cārumati* of Vararuci and *Śūdrakakathā* of Rāmilasaumila. Dhanapāla refers to *Taraṅgavati* by Pālitta. Bāṇa himself refers to *Bhaṭṭāraharicandrasya Gadyabandha* References in works of Subandhu and Bāṇa also show that they had considerable Kathā and Ākhyāyikā tradition preceding them Rhetoricians right from early days have discussed the distinctions between a Kathā and an Ākhyāyikā. All this evidence shows that Sanskrit Prose Romance had a tradition of its own

But generally the phrase 'Sanskrit Prose Romance' reminds us of the famous four viz (i) *Daśakumāracarita* of Daṇḍin (ii) *Vāsavadattā* of Subandhu, (iii) *Harsacarita* and *Kādambarī* both of Bāṇabhaṭṭa. Those works represent a consideratble ornateness of style While the earlier Prose Narratives must have been more narrative than descriptive, more simple than decorative and more factual than imaginative, the new Sanskrit Prose Romances as exemplified by these famous four have a greater ornateness of style. Vigour of style and long compounds become the sine qua non of Sanskrit Prose Romance (cp. ओजः समासभूयस्त्वमेतद्गद्यस्य जीवितम् ।). Description gets the upper hand, and narration naturally goes to

the background. The thread of narrative becomes slender and halting and long descriptions, big compounds. long sentences, puns, literary tricks and alamkāras are more prominent All the same charming descriptions, poetical thoughts, pithy sayings and gracefully simple prose passages are found interspersed in those elaborate compositions

Of the subsequent Prose Romances mention may be made of Dhanapāla's *Tilakamañjarī* and Soddhala's *Udayasundarīkathā*. Actually Sanskrit Prose Romance underwent decadence after the brilliance of the four great Romances, which the later writers could hardly compete with And so we do not find any new Prose Romances subsequently on the scene, which could compare with the famous four

2 A Biographical Note on Daṇḍin :--

Like Sanskrit authors in general, Daṇḍin has preferred to be silent about his own life and times. And unfortunately for him, his name and personality have become the centres of controversies of manifold nature, Two works are generally ascribed to him— The Daśakumāracarita (a Prose Romance) and the Kavyādarśa (a work on alaṁkāraśāstra) But even here, doubts have been raised about the common authorship of these two works Neither of these works supplies us any definite information about the author Nor is any definite data available from external sources too. References in Sanskrit Literature, however, make two points absolutely clear viz, that Daṇḍin was a great poet and that he was greatly appreciated by the ancients. Beyond these facts, we do not have any absolutely definite information about the poet and his times from internal or external data.

And tradition has stepped in where history has failed. And a network of stories has been woven round the name of Daṇḍin, which generally, like all such stories, are good stories but bad histories. One tradition makes Daṇḍin a court-poet of king Bhoja of Dhārā (circa towards the end of 10th Cent A. D.). But Bhojaprabandha of Ballāla, on which this tradition is based, is a historically valueless work, though it is delightful as literature. Ballāla has brought almost all leading Sanskrit poets together

indiscriminately and made them Bhoja's court-poets Kālidāsa, Bhāravi, Māgha, Subandhu, Daṇḍin, Bāṇa, Mayūra, Bhavabhūti and others are thus made contemporaries, which is historically an absurd position! Another tradition speaks of Daṇḍin's and Kālidāsa's rivalry over mutual superiority and a neat prank played by Sarasvatī on them, she first intervening to announce: 'कविर्दण्डी कविर्दण्डी कविर्दण्डी न संशयः।'; and when Kālidāsa angrily asked: 'कोऽहं रण्डे वद क्षिप्रम्?' promptly give the reply 'त्वमेवाहं न संशयः।' to round off the s'loka! We are told by yet another tradition how the three poets Daṇḍin, Bhavabhūti and Kālidāsa described in three verses Sarasvatī, who appeared before them as a beautiful damsel playing with a ball. According to Bhojaprabandha these verses were recited by Bhavabhūti, Vararuci and Kālidāsa, when they were asked by king Bhoja to describe a lady playing with a ball. The three verses respectively are. (1) एकोऽपि त्रय इव भाति कन्दुकोऽयं कान्तायाः करतलरागरक्तः। भूमौ तच्चरणनखांशुगौरः खस्थः सन्नयनमरीचिनीलनीलः॥ (2) विदित ननु कन्दुक ते हृदयं प्रमदाधरसङ्गमलुब्ध इव। वनिताकरतामरसाभिहतः पतितः पतितः पुनरुत्पतसि॥ (3) पयोधराकारधरो हि कन्दुकः करेण रोषादभिहन्यते मुहुः। इतीव नेत्राकृति भीतमुत्पलं स्त्रियः प्रसादाय पपात पादयोः॥ This story too is historically an impossibility! Another anecdote is available about a समस्यापूरण by Bhavabhūti, Daṇḍin and Kālidāsa, who respectively supplied the first three lines of a verse, the fourth of which was composed by king Bhoja himself. The whole verse is: अरुणकिरणजालैरन्तरिक्षे गतर्क्षे, चलति शिशिरवाते मन्दमन्दं प्रभाते। युवतिजनकदम्बे नाथमुक्तौष्ठबिम्बे, चरमगिरिनितम्बे चन्द्रबिम्बं ललम्बे॥ But though this may be a good verse, it is bad history. All these anecdotes, though historically unsound, make it clear that Daṇḍin was held in high esteem by ancient Paṇḍites and was supposed to be a worthy rival to the masters like Kālidāsa and Bhavabhūti.

Doubts have been raised as to whether 'Daṇḍin' is the proper name of the author or whether it is a common name meaning a 'staff-bearer' or 'a Sanyāsin'! But the theme of the Das'akumāra-carita and its treatment by the author hardly suit a 'Sanyāsin'

author. And further Indian tradition has always regarded 'Daṇḍin' as a proper name

So we have to look to Daṇḍin's works themselves to throw some light on his personality And if we investigate his works in this light we find that :—(i) Dandin was in all probability a native of Southern India The following can be cited as supporting evidence (a) A stanza from Kāvyādars'a seems to refer Kāñcī and its Pallava kings acc. to the commentator Taruṇavācaspati. (cp. 'नासिक्यमध्या परितश्चातुर्वर्ण्यविभूषिता । अस्ति कश्चित्पुरी यस्यामष्टवर्णाह्वया नृपाः ॥'—काव्यादर्श IV 114 'काञ्चीनगर्यां पल्लवा नाम क्षितिपतयः सन्तीति विवक्षितस्य अर्थस्य etc.'—तरुणवाचस्पतिटीका.) (b) Further while illustrating the Kāvyadoṣa 'desavirodha' or 'contradiction of location' Daṇdin refers to the Kaliṅgas, Colas and the regions on the bank of the Kāverī (c) The Das'akumāracarita refers to Kaliṅgas, Āndhras and a certain town on Kāverī. (d) The description of these parts of the country by Daṇḍin shows his familiarily with them (e) Das'akumāracarita mentions some peculiarly southern customs and manners e. g the description of a cock-fight (a specially southern pastime) in Uc V, or the description of the economic housekeeping in Southern India in Uc. VI in the story of Gominī. (f) Daṇḍin speaks very highly of the Māhārāstrī language and the Vaidarbhī style (cp. Kāvyādars'a I 34, 41-42). (2) Our author seems to have lived in affluent circumstances and seems to have enjoyed royal patronage His descriptions of palaces, courtesans, royal courts and court-intrigues show a minuteness of detail and seem to be based on first-hand knowledge of the royal court. (3) In his young days the poet probably led a wild and perhaps even a dissolute life The concluding stanza of Kāvyādars'a seems to suggert this Such a hypothesis would appear to be necessary to account for the graphic description of courtesan life, gambling companies and the many love-scenes, not always justifiable, in which the Das'akumāracarita abounds ' (G) (4) His descriptions of the gambling bouts and cock-fights, of journeys through forests and adventures amongst thieves and desperadoes, show that he had seen life fully in its grave and gay shades (5) His religious inclinations cannot be clear from his work. The benedictory verse in

praise of Visṇu (in Das'a) is not probably his (6) He seems to be well-versed in Kāmas'āstra of Vātsyāyana (vide the various erotic-natured descriptions) and Arthas'āstra of Kauṭilya (cp Uc. VIII). His Kumāras generally follow the Vakra-nīti'.

A new light on Dandin's biography has come from another source recently In 1924 Mr M R Kavi brought to light a fragment, of a Sanskrit prose romance '<u>Avantisundarīkathā</u>' ascribed to Daṇḍin. There seems to be nothing against tentatively accepting the authorship of Daṇḍin in case of that work The work is accompanied by a metrical Kathāsāra, probably by Daṇḍin himself, and 'here we find seversl entirely new items of information about our poet and his genealogy, and also about a number of other poets who were his predecessors According to this account, a family of Brāhmaṇas of the Kaus'ika gotra, originally residing at Ānandapura (in Gujerat), migrated later on to Achalapur (modern Ellichpur[1] in the Berars). There one Nārāyaṇaswāmī had a son called Dāmodara *alias* Bhāravi (the author of the Kirātārjunīya)[2] Bhāravi was a friend of king Durvinīta, a Western Ganga prince in exile whose date is given about 570 A D, he was later a court-poet of the Pallava-king Simhavisṇu of Kāñchī (Conjeevaram) Bhāravi's son was Manoratha, who had a son named Vīradatta; Vīradatta married Gaurī, and to them was born Daṇḍin, who is thus the great-grand son of Bhāravi. Daṇḍin lost both his parents when he was quite young[3] Afterwards, when the Cālukyas invaded Kāñchī, he had to flee from home and become an exile. He travelled extensively over the whole of India, and after the Pallavas had re-established themselves at Kāñchī he came back after a period of twelve years and maintained the literary prestige of his ancestors at the court of tha Pallavas[4] Daṇḍin was a specialist in the art of architecture One day one Lalitālaya repuested Dandin to go to

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1 cp Prof S V Dixit's Ed of Kirātārjunīyam I-III Intro. p vii

2 cp. —do— p vii-ix

3 'स बाल एव मात्रा च पित्रा चापि व्ययुज्यत । अयुज्यत गरीयस्या सरस्वत्या श्रुतेन च ॥ —अवन्तीसुन्दरीकथासार 1

4 Das'akumāracarita ed. Kale. Introduction pp. xvi-xvii

Mahāmallapuram and inspect his jointure of the broken arm of the idol of Trivikrama in the temple *then* touching the waters of the sea. Daṇḍin went to Mahāmallapuram and appreciated the imperceptible conjunction of the broken parts of the arm While he was offering his worhip, a full-blown lotus was wafted by the waves of the sea, and when it touched the feet of the Lord, there arose from it the splendid figure of a Vidyādhara. The Vidyādhara bowed gracefully and vanished Daṇḍin's curiosity was awakened. His mind was set upon discovering the secret of the occurrence and on returning to Kāñcī, he sat in penance and in the trance of meditation, the story of Avantīsundarīkathā was revealed to him. Such is the autobiography prefixed to the narrative of the splendid romance of Avantīsundarīkathā.[1] "This account, if true, opens up for the first time several new avenues of inquiry which strictly lie within the province of the antiquary At present it stands alone, probably there may be fresh discoveries of hitherto lost works, which may strengthen these facts. Until such come to light, however, we may note down the above details as tentatively true, especially as they do not contradict any known particulars about Daṇḍin; on the contrary, they lend support to the inference about Daṇḍin being a native of south India and a person in affluent circumstances, while the date they ascribe to Daṇḍin (about 650 A D) is not far removed from that arrived at by other means" [2]

3 The Identity of Daṇḍin :—

Sanskrit authors have very often their name-sakes. Thus we know of three Kālidāsas, five Harṣas and so on So also there is also the tendency of ascribing later works to earlier masters. And hence very often the authorship of various Sanskrit works becomes a problem to the critic Such problems have to be solved with a proper discrimination by striking a proper balance between old traditions and new critical methods of research. A problem about the identity of Daṇḍin (often called Ācārya Daṇḍin or Daṇḍyā-

1 This latter part of these details from अवन्ती० is taken from Kṛṣṇamācariar's History of Clsssical Sk. Lit p. 457.

2 Kale's Introduction to Daśakumāracarita p. xvii.

cārya) the author of Kāvyādars'a and Daṇḍin, the author of Das'akumāracarita has been raised by Mr. Agashe in his introduction to Das'akumāracarita; and Mr- Agashe has tried to prove that the two Daṇḍins were different. Prof. Gajendragadkar in his introduction has tried to disprove Mr Agashe's contention convincingly.

Mr Agashe's main argument is that the two works— Kāvyādars'a and Das'akumāracarita— cannot be by a common author. For in that case there would be too wide a gulf between the literary precepts of Kāvyādars'a on the one hand and their practice in Das'akumāracarita on the other. Herein Mr Agashe obviously presumes two things (i) What a critic lays down as a literary norm, he should practise it in his literary work and (ii) Kāvyādars'a was composed first and Das'akumāracarita later on Both these assumptions are wrong. For (i) the roles of a critic and an artist are essentially different A good critic may not necessarily be a good artist. (And further it is a moot point whether there is really such a gulf between practice and precept in काव्या० and द कु. च.). (ii) Secondly and impartial study of द. कु. च. and काव्या. would reveal that " when Daṇḍin wrote his Das'akumāracarita, he was quite a young man and the somewhat reprehensible tone and taste of his juvenile composition are due to the unbridled wildness of youth. But as he grew old in years and mature in judgment, he came to form the right kind of tastes, until at last becoming 'Pariṇataprajña' he produced his renowned Kāvyādars'a " (G).

After disposing off the two presumptions of Mr. Agashe, we now proceed to examine these alleged discrepancies between practice and precept HereMr Agashe's main charges are (i) Kāvyādars'a lays down many canons of poetic compositions (e. g ओज: समासभूयस्त्वमेतद् गद्यस्य जीवितम् ।) which are not carried out in Das'a. (ii) In Kāvyādars'a Daṇḍin emphasizes very much the refinement of style and votes against all vulgarity and indelicacy, thus showing himself to be a literary purist. Das'a. violates these Kāvyādars'a dicta as well. Neither the style nor the subjectmatter of the Das'a. are in keeping with the Kāvyādars'a standards. Prof Gajendragadkar

has answered these charges as follows - (i) Mr. Agashe makes too much of the Kāvyndars'a dicta about निर्दोषत्व, समासभूयस्त्व etc. No poet can ever achieve absolute निर्दोषत्व. Mr. Agashe has also made too much of some ungrammatical forms, many of which are not ungrammatical at all ! About समासभूयस्त्व also Mr. Agashe's contention that Das'a has not the same profusion of compounds as Harṣacarita and that Das'a is simpler than the Harṣacarita and hence it does not satisfy the Kāvyādaria standard of समासभूयस्त्व is hollow on its face ! Das'akumāracarita does have many compounds, these are admittedly less than those in Harṣacarita; but has any mathematical ratio been ever laid down about the occurence of compounds in a work ? Because Das'a, has less compounds than Harṣacarita, so it does not fit in with the canons of Kāvyādars'a is an argument which is too good to be true ! (ii) Shri Agashe has also argued on the basis of divergency of taste displayed by the two works. But this argument by its nature is very flexible and can be a matter of opinion. And one does not feel that really there is a particularly great divergency of taste between the two work; and whatever there is, can be explained by the fact the two works represent two different stages in Daṇḍin's life and outlook Thus we find that there is no reliable evidence whatsoever for holding that the Kāvyādars'a and Das'akumāracarita are by different authors. We are inclined to believe that both the works are by the same author viz Daṇḍin. We may mention here that Gaṅgādevī, the queen-poetess of Kāñcī has referred to Ācārya Daṇḍin as a poet along with Kālidāsa, Bāṇa, Bhāravi and Bhavabhūti, (cp. आचार्यदण्डिनो वाचामाचान्तामृतसम्पदाम् । विकासो वेधसः पत्न्या विलासमणिदर्पणम् ॥— मधुराविजय I 10). And we feel that she had the Ācārya's Das'a in view when she did so.

We should note here that acc. to Mr. Agashe there is even one more Daṇḍin—a third one The three Daṇḍin's according to him are (i) Poet Daṇḍin whose works are not extant (ii) The critic Daṇḍin the author of Kāvyādars'a and (iii) Daṇḍin the author of Das'akumāracarita. We have already refuted the separate individuality of काव्यादर्शकार दण्डिन् and दशकुमारचरितकार दण्डिन्. Now we

shall have to dispose off Mr Agashe's arguments for a separate 'Poet Daṇḍin.' These arguments briefly are—A poet Daṇḍin is traditionally held to be a contemporary of Kālidāsa; there are some stanzas ascribed to a poet Daṇḍin in various anthologies and also there are references to the eminence of a Poet Daṇḍin[1] This poet according to Agashe can hardly be the same as the author of काव्यादर्श & द. कु. च., who are not poetic in the highest sense of the term But we wonder how this can be an argument at all First of all a poet may be uneven in his poetic achievements in different works of his The verses ascribed to Dandin may be from some undiscovered works of the author. And the encomia in subhāsitas are often poetical exaggerations which need not be taken too literally ! So no case is made for a separate Poet Dandin

So we find Mr Agashe's hypothesis of three Daṇḍins too flimsy and the evidence given for it too scant and controversial Even Mr Agashe admits that his theory is not quite well-established and should 'await further research.' No further helpful light has ever come for this theory !

4 The Date of Daṇḍin :—

The date of Daṇḍin is much controversial. A lot of confusion has been created by the disputed identity of दशकुमारचरितकार दण्डिन् and काव्यदर्शकार दण्डिन्. Mr. Agashe attempted to argue that these two were different individuals, the former coming from 11th or 12th cent A D. and the latter from 7th cent A D. But we have already exploded his thesis earlier Mr. Wilson also placed Daṇḍin in the 11th or 12th century A. D relying on the evidence of the Bhojaprabandha of Ballala which makes Dandin a court-poet of king Bhoja. Bnt we have already noticed now Bhojaprabandha is

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1 e g '(a) जाते जगति वाल्मीकौ कविरित्यभिधाऽभवत् । कवी इति ततो व्यासे कवयस्त्वयि दण्डिनि ॥ (b) कविर्दण्डी कविर्दण्डी कविर्दण्डी न संशयः ॥ (c) त्रयोऽग्नयस्त्रयो देवास्त्रयो वेदास्त्रयो गुणाः । त्रयो दण्डिप्रबन्धाश्च त्रिषु लोकेषु विश्रुताः ॥ (d) उपमा कालिदासस्य भारवेरर्थगौरवम् । दण्डिनः पदलालित्यं माघे सन्ति त्रयो गुणाः ॥'

historically a valueless work Dr Paterson assigned Daṇḍin to some time after the 8th cent A. D believing him to be post-Vāmana. But even this argument has been found by research to be hollow Thus various attempts have been made to assign a date to Dandin; though, of late, the evidence is now gradually crystalising to show that Daṇḍin comes from the 7th cent. A. D. We shall now present an objective and well-documented discussion for fixing the date of Daṇḍin with a reasonable certainty, eschewing unnecessry controvasial matter and assuming that only one and the same Daṇḍin is the author of the Kāvyādarsa and Das'akumāracarita, which seems to be a position well-established by facts and tradition as discussed in an earliar section

The upper and lower limits of Daṇḍin's date which can be fixed definitely are as follows —(1) Daṇḍin has expressly referred to Pravarasena's Setubandha in his Kāvyādars'a (cp. महाराष्ट्राश्रया भाषा प्रकृष्ट प्राकृतं विदुः। सागरः सूक्तिरत्नाना सेतुबन्धादि यन्मयम् ॥—काव्या० I34). Setubandha comes from 5th cent A D So Daṇḍin cannot be earlier than about 500 A. D This fixes the upper limit of his date. (2) The lower limit is the date of Vāmana, who, as is generally accepted, succeeds Daṇḍin. His date is the latter half of 8th century So Daṇḍin cannot be later than 800 A. D. Let it be admitted here that the chronological relation between Vāmana and Daṇḍin as stated by us is not universally accepted—a minority still holding Vāmana to be earlier. So we must try for a more definite evidence to settle the lower limit. This is supplied by the Kannaḍa work 'Kavirājamārga' of the Rāstrakūṭa king. Amoghavarṣa Nṛpatuṅga which contains some verses which are either translations or adaptions of corresponding stanzas of the Kāvyādars'a. That king lived in the middle of the 9th Cent A D (Vide Prof. Pathak's introduction to Kavirājamārga p 19) So Daṇḍin probably must have lived before 800 A D

Thus Dandin's date falls roughly between 500 A. D. to 800 A.D.

Now we shall give various other data which may enable us to pinpoint the date more definitely. (i) King Sena (846 A. D—866 A D) wrote his Simhalese work 'सिय–वस–लकर' (स्वभाषालङ्कार)

with Kāvyadars'a as his inspiration. (ii) According to a commentator of Kāvyādars'a there is in it a covert reference to Kāñcī and its Pallava kings. (cp नासिक्यमध्या परितश्चतुर्वर्णविभूषिता । अस्ति काश्चित्पुरी यस्यामष्टवर्णाह्वया नृपाः ॥—Kāvyā. III 114) The downfall of Pallavas took place about the middle of the 8th cent A. D (iii) Vijjikā, a poetess of Deccan, has referred to Daṇḍin cp 'नीलोत्पलदलश्यामा विज्जिका मामजानता । वृथैव दण्डिना प्रोक्ता सर्वशुक्ला सरस्वती ॥' This Vijjika, also known as Vijjā of Vijayānkā was a Karṇātak Poetess, and is generally identified with Vijayabhaṭṭārikā, queen of Candrāditya, the eldest son of Pulakes'in II who lived circa 660 A D. If this identiffication is valid Dandin has to be placed before 660 A.D (iv) The evidence of Avantīsundarīkathā, which recently came to light makes Dandin the great-grandson of Bhāravi Bhāravi lived in the latter half of the sixth cent A D[1] This would also place Daṇḍin about 650 A D. (v) We also learn from Avantīsundarīkathā that Daṇḍin had left Kāñcī, when the city was besieged by the Cālukya king Vikramāditya I and returned to the city after it was recaptured by the Pallava king Narasimhavarman II These two events happened respectively about 655 A. D and 667 A D. This also would place Daṇḍin in the 7th cent. A. D (vi) Dandin seems to be post-Kālidāsa and pre-Bāṇa (e g Dandin seems to refer to Kālidāsa's 'मलिनमपि हिमांशोर्लक्ष्म लक्ष्मीं तनोति' in his लक्ष्म लक्ष्मीं तनोतीति प्रतीतिसुभगं वचः ।; while Bāna in his 'केवलं च निसर्गत एवाभानुभेद्यमरत्नालोकोच्छेद्यमप्रदीपप्रभापनेयमतिगहनं तमो यौवनप्रभवम् ।' seems to echo Daṇḍin's verse 'अरत्नालोकसंहार्यमवार्यं सूर्यरश्मिभिः । दृष्टिरोधकरं यूनां यौवनप्रभवं तमः ॥—काव्या॰ II 197)

5 The Works of Daṇḍin—

'त्रयोऽग्नयस्त्रयो देवास्त्रयो वेदास्त्रयो गुणाः ।
त्रयो दण्डिप्रबन्धाश्च त्रिषु लोकेषु विश्रुताः ॥'

—Rājas'ekhara (as quoted in शार्ङ्गधरपद्धति)

The above remark of Rājas'ekhara set a conundrum for years to Indologists, eastern and western. Two works of Daṇḍin were

1 cp Introduction to Kirātārjunīya I-III ed Prof. S. V Dixit p x.

quite well-known—viz (1) Das'akumāracarita and (2) Kāvyādars'a But which is the third famous work? Various suggestions were made. Some thought that it might be the 'Chandoviciti' a work on metres which Daṇḍin seems to have written according to the evidence of Kāvyādars'a Others thought it might be 'Kalāpariccheda' which he was intending to write according to Kāvyādars'a We do not know whether it was actually written Neither of these two books has come down to us Nor it seems likely that either of these works, which seem but to be appendages to Kāvyādars'a, was the third great masterpiece of our author. Nor can Pischel's bold assumption later supported by Prin. Karmarkar, that the Mṛcchakatika is the missing third work be called reasonable. For it is based on very weak arguments and a misunderstanding of the Kāvyādars'a discussion on the verse 'लिम्पतीव तमोऽङ्गानि &c.'[1]

Mr. Agashe has his usual quota of queer arguments. He feels (i) the word प्रबन्ध in Rājas'ekhara's verse should mean 'poetic compositions' only and as such Kāvyādars'a cannot be one of these three (ii) Further he argues that the author of Kāvyādars'a was a very inferior poet and different from the author of the Das'a. of course (iii) Thirdly he suggests that probably there were three Daṇḍins · (1) Daṇḍin the author of Kāvyādars'a, (2) Daṇḍin the author of Das'akumāracarita and (3) the Great Poet Daṇḍin the author of the three प्रबन्धs referred to by Rājas'ekhara, none of which works is available at present! We have already established the identity of the authors of Das'a, and Kāvyā. The interpretation of the word 'Prabandha' by Mr Agashe is too arbitrary, narrow and against the traditonal usage of that Sk. word Further comment on Mr Agashe's view in unnecessary!

Some scholars tried to show that the drama '*Mallikāmāruta*' is by Daṇḍin But it has been now proved beyond doubt that it is by one Uddaṇḍa Raṅganātha from Malabar, who lived in the 15th cent A. D and who was certainly an admirer of Daṇḍin as can be seen from his borrowing of several incidents from Das'akumāracarita in his play, but who could never be Daṇḍin himself.

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1 Also cp. Prin Karmarkar's edn. of Mṛccha. pp. viii-x and Dr. G K. Bhat's Preface to Mṛcchakaṭika pp. 175-177.

Which is the third work then? It seems clear that the *Avantīsundarīkathā* referred to earlier is that third great work. Actually it contains the central story of Das'a, rewritten with greater eleboration and polish, and seems to be the product of riper and maturer years of our author, and we find the style grows more ornate, more Bāṇa-like

6 The Three Parts of Das'akumāracarita :—

The Das'akumāracarita falls in three different parts (1) The *Pūrvapīthikā* of five Ucchvāsas (2) The *Das'akumāracarita Proper* of eight Ucchvāsas and (3) The *Uttarapīthikā* (or s'eṣa) which is a single unit though not called an Ucchvāsa, which completes the story of Vis'ruta left incomplete at the end of Uc VIII and also winds up the main narrative of Prince Rājavāhana There is ample evidence to show that the three parts are from different hands, with the Das'a proper being the work by Daṇḍin himself It is interesting to note that this central narrative begins abruptly in Rājavāhana's tale, and ends abruptly in Vis'ruta's tale, and contains the stories of only eight Kumāras We know of works ending abruptly, like Harsacarita or Kādambarī for one reason or the other But how can a work begin abruptly? Was it that originally it was a complete work and its beginning and end were lost for some reason and then some disciple or disciples or admirers of Daṇḍin, knowing the text-tradition or the narrative fairly well, completed the work to the best of their ability. Or is it that,—as Mr Kale suggests—these prefixed and suffixed portions are Sanskrit translations of the Telugu translation of the original Das'a, which was done already by 1250 A D ?

We shall now detail our reasons for believing in the multiple authorship of the Das'a.—(1) The present Pūrvapīthikā contains not only introductory matter but the stories of two Kumāras, which is ridiculous And the Das'akumāracarita proper deals with only eight Kumāras ! Both Pūrvapīthikā and Das'akumāracarita become misnomers ! Can we imagine Dandin committing such a mistake ? So the inevitable conclusion seems to be that a later writer supplied in the Pūrvapīthikā all the matter necessary to link it with beginning of the extant Das'a

(2) The Das'a. proper begins very abruptly with a Prince and Princess introduced to us in their bed-chamber, a device too modern to be true; and too weakly connected with the end of the Pūrvapīthikā too ! The Pūrvapīthikā and the Das'a. seem to be joined together not naturally but artificially and one feels the gap between the two

(3) There are clear contradictions between the Pūrvapīthikā and Das'akumāracarita at a number of places. Thus: (a) Uc. IV of the Carita gives the story of Arthapāla, who is there stated to be the son of Kāmapāla by his wife कान्तिमती, the daughter of Caṇḍasiṁha, the king of Benares. The पृ. पी., however, makes him a son of Kāmapāla by the Yakṣiṇī Tārāvali. (b) Uc. V contains the story of Pramati, who is there represented as the son of Kāmapāla by the Yakṣiṇī Tārāvali while the Pīthikā makes him the son of Sumati (c) The account of the nurse of Upahāravarman in the पृ. पी. and Uc. III of Das'a differs in sevaral details.

Daṇḍin could hardly have permitted these discrepancies to creep in if he were the common author of the two.

(4) Even on the ground of style we find the Pūrvapīthikā and Das'a to be from two different hands. The style of the Pūrva. is much inferior and more verbose in comparison to that of Daṇḍin. The Pūrva. displays an overfondness for alliteration and rhyme and has many grammatical mistakes. Daṇḍin's style is generally chaste and cultivated and almost free from grammatical blemishes. The Pūrva also lacks the grace, finish and felicity of expression, which characterise Daṇḍin's style though it is a fair attempt of imitating Daṇḍin, and gradually goes on improving

(5) In case of the Uttarapīthikā too we find that it comes to complete the story of Vis'ruta, which is left incomplete abruptly in the Das'a and though the work is stylistically a fairly successful imitation of Daṇḍin still it is tacked on somewhat loosely to the work and there also are discrepancies like the reference to not being in agreement in the two. So even the Uttara- seems to be from a different hand. Keith observes in rapīthikā. " The case against the Uttarapīthikā is even more convinc for it is obvious from the end of the text that

Daṇḍin was about to paint the model of a wise ruler, a task which the present conclusion does not even attempt."[1]

(6) Another point which should be noted is that there are more than one Pūrvapīthikā and Uttarapīthikā available. Besides the well-known Pūrvapīthikā, Mr. Agashe has printed in his edition a smaller Pūrvapīthikā (by one Bhaṭṭa Nārāyaṇa), saying it is a better piece But Mr. Kale says that it is almost like a schoolboy's summary and hardly matches Daṇḍin's style in any way. ·As regards the Uttrapīthikā the Nir. edition contained an Uttarapīthikā called दशकुमारचरितशेष by Cakrapāṇi, Prof. Wilson had the same before him and he commented adversely against it It is considerably lengthy and does not bear comparison with Daṇdin's style So in subsequent editions the current Uttarapīthikā which is more suitable and concise has been substituted. Its author is unknown A third उ. पी. by one पद्मनाभ was printed at Madras and a fourth one ascribed to Pt. Gopīnātha is in Ms stage Thus it would be clear that the main portion of the Das'a. of 8 उच्छ्वासs only is authentic and the पू. पी. & उ. पी. are both spurious.

7 Daṇdin's Style :—

Centuries back a critic paid compliment to Daṇḍin's graceful literary style by referring to 'दण्डिनः पदलालित्यम्'. Simplicity and grace are two very noteworthy features of his style, and these with popular theme of the Das'akumāracarita made Daṇdin deservedly famous as a writer Daṇdin writes in a smooth, simple and elegant prose, which is ornamented with a well-chosen and limited number of figures of word and sense. There are no recondite allusions, obscure puns, involved constructions, threatening compounds or obsolete words, that sometimes render the path of a reader of Bāṇa's works difficult. Though the Pūrvapīthikā (which is not Daṇḍin's) shows a penchant for alliteration and rhyme and a tendency to disregard grammar and syntax, the Das'a proper has generally avoided these blemishes. Altogether Daṇḍin has succee-

1 : Keith : H. S L. : p. 299.

ded in giving us a specimen of prose, cultivated yet not elaborate, simple yet not vulgar, dignified yet not difficult.

Daṇḍin excels in his choice of words and diction is very charming and is adorned by pithy sayings · cp 'स्वदेशो देशान्तरमिति नेय गणना विदग्धस्य पुरुषस्य ।' 'आत्मानमात्मनाऽनवसाद्यैवोद्धरन्ति सन्तः ।' 'न ह्यलमतिनिपुणोऽपि पुरुषो नियतिलिखिता लेखामतिक्रमितुम् ।' and see the subhāṣita index as well His '*padalālityam*' is proverbially famous cp. 'आरब्धकामिजनवृत्त निवृत्तस्ववृत्ताभिलाषम्' 'अयुग्मशरः शरशयने शाययिष्यति' 'असत्येनास्य नास्य ससृज्यते' 'अनेकस्यानेकातङ्कश्चिर चिकित्सकैरसहार्यः संहृतः' 'स पुण्यैः कर्मभिः प्राप्य पुरुषायुषं पुनरपुण्येन प्रजानामगण्यतामरेषु' & c Though not a master of style to the level of a Kālidāsa or a Bāna, he possesses a great mastery over a dignified and charming expression. His use of the literary tour de force of avoiding labials totally in Uc. VII, without becoming abstruse, testifies to his great skill and mastery over vocabulary. 'He attains beauty, harmony of sound, and effective expression of sentiment."

Daṇḍin possesses considerable powers of imagination and description His observation of man and nature is close. His description of the dancing princess (Uc. VI) of Gomini (Uc. VI) of Vihārabhadra's crooked address (Uc. VIII), of a famine (Uc. VI), of the spring (Uc. VII) etc are instances in point.

Daṇḍin excels as a story-teller. He always keeps narration more prominent than description He narrates his story with a vigour and charm all his own. Though the stories of the various Kumāras are all tales of adventure, Daṇḍin has succeeded in maintaining their interest varied and presentation novel, and he succeeds in keeping the reader's attention and interest right through In our portion we have the three stories—(i) the story of Mitragupta, a tale of adventure by land and see, with four gems of stories boxed in the main story, (ii) the story of Mantragupta a story of intrigue and impersonation and (iii) the incomplete narration of Vis'ruta, replete with court, courtlife and state-craft, both foul and fair It contains an interesting parody of Kauṭilya's

precepts; a sardonic defence various of vices and includes a great variety of character and incident. Daṇḍin's stories are realistic, vivid, and present life in various aspects dark or light, high or low, shallow or serious, sinister or gay, good or bad, tender or cruel, kind or hard-hearted, – thus holding a mirror to life

Daṇḍin is a learned author; but he does not parade his learning. Still the description of dancing Kandukāvati shows he is well-versed in the art of dancing The eighth uccvāsa shows him very much well-versed in Arthas'āstra, His knowledge of cookery and housekeeping is displayed in the story of Gomini. Daṇḍin occasionally wants to show his grammatical erudition cp. his use of the words सपत्राकृत, निष्पत्राकृत, निष्कुलाकृत्य, शूलाकृत्य and the like and also his use of the aorist etc which is generally authentic.

"The humour and wit of the author are remarkable and far more attractive to modern taste than are usually these qualities in Indian works" The whole work is pervaded by humour of action, or word or character, in the various exploits of the Kumāras, who are not very particular about their means The deception of Marīcī by a courtesan, who apparently learning asceticism from him teaches him many things not suitable to ascetics ! We hear of a silver chain turning into a beautiful maiden. Queen Vasundharā secretly spreads a canard Apahāravarman wants to teach the misers of Campā a lesson in mutability of wordly wealth by robbing them ! Mitragupta offers Candrasenā an ointment that would make her look like a female ape; but she politely refuses it ! Arthapāla finds a lovely damsel in the earth, whom he likens to Royalty going underground to avoid the sight of ugly and bad kings. Upahāravarman fools king Vikaṭavarman by playing his Queen !

8 Social Conditions :—

Now we shall make some detailed observations on the social conditions as evidenced in Das'a The caste-system was in force even as now, but with very important modifications. The Brahmaṇas were entitled to the highest respect[1]. Intermarriages

1 cp ब्रह्मकल्पा इमे ब्राह्मणाः...भवति । p. 88 of text. Also cp the epithet धरणितलतैतिल applied to Brahmins on p. 76.

both of anuloma and pratiloma type were current. Rathodbhava and Apahāravarman marry a merchant's daughter and a courtesan respectively, while Satyavarmā espouses two Brahmin girls. Poligamy was prevalent and co-wives hated one another, though Gominī of Uc. VI is a notable exception to this Childmarriages or early marriages do not seem to be common The young men and women got considerable scope for match-making and often set at naught the elders S'aktikumāra in Uc. VI actually acts almost with a moderner's spirit in starting in quest of a bride of his choice, feeling that elder's choice may not always be good (परप्रत्ययाहृतेषु दारेषु याहच्छिकीं संपत्तिमनभिसमीक्ष्य). Women were fairly well educated in many cases and enjoyed an honoured place in society, though the purdah system was perhaps in the offing. Brāhmaṇas did not mind taking food in non-Brahmin's houses. Rājavāhana, for example, stays in the house of Puṣpodbhava, and passes for an eminent Brahmin

Arts like painting, music and dance were quite well-developed. In Uc. VI we find several terms in dance (e.g चूर्णपद, गीतमार्ग, पञ्चबिन्दुप्रसृत, गोमूत्रिकाप्रचार etc.) referred to in the description of Kandukanṛtya, while painting is referred to in the story of Nitambavatī. Gambling was current and was developed into a systematised art with its own rules and intricacies Even the art of thieving had a scientific bias having its own texts and there were robbers who even professed an idealism behind thieving by fleecing the rich and enriching the poor, though the thieving gentry on the whole was hardly actuated by such motives. Cock-fights and the like were common pastimes.

Idolatry was quite common, and temples erected in honour of various deities (like विन्ध्यवासिनी) existed The custom of offering human sacrifice existed in the lower strata of society (e g. the wretched Siddha tried to immolate Kanakalekhā in Uc VII). Beliefs in the efficacy of dreams (p. 104) and in the possession of human beings by evil spirits (p 71) and supernatural beings were shared by all, and even as now, scoundrels took advantage of these wide-spread superstitions to deceive the gullible. Superstitions of various type were rampant.

Festivals in honour of Madana were held The practice of undertaking long pilgrimages to holy places was existent. Magicians and jugglers, minstrels and actors plied their professions (p 106). Gambling houses were kept in large cities and their keepers held licenses from the crown. Courtesans formed a powerful class, having access even to the royal court and their education was both liberal and elaborate But in that class also were honourable home-loving ladies like Candrasenā of Uc. VI.

The form of government was monarchical though the monarchy was expected to be a benevolent and liberal monarchy. The training of Princes was very thorough and exacting and the timetable for a king rigorous (cp pp 86-88) Ministers were appointed to assist the king in his task of government There were departmental heads and their staff. The army was kept efficient and possessed four main branches (i) chariots (ii) elephant-force (iii) cavalry and (iv) infantry. Police and guards and village officers were to keep order in towns and villages but thieves and rogues gave them a slip quite often. Cities had defensive walls, and moats round them. Spy-system was current Various neighbouring kings were often warring amongst themselves

The main religion was the Brahmanical Religion of Hinduism. But Buddhist & Jain faiths had their own following, and curiously enough Jain and Buddhist nuns are often found to act the part of matchmakers or go-betweens,—a role hardly suited to their religious label! There were Buddhist vihāras or Jain monasteries at various places And the monks and nuns of these two faiths practised not only religious vows but magic formulae, magic and incantations. Then there were also Kāpālikas living in cemetaries and carrying their nefarious pursuit after miraculous siddhis by offering even human sacrifices. People believed in the existence of former births and doctrine of karman, and fatalism afforded consolation in adversity.

Trade and commerce was in flourishing condition. And we freely get references to caravans of merchants moving from place to place for the purpose of trade Sea-trade was current and we hear of seatraders, slave-traders and pirates (cp Uc. VI).

With reference to the above description of the state of society in Daṇḍin's time, one more point deserves to be noted. Attempt is sometimes made to prove how depraved Hindu Society once was by pointing to certain social pictures painted in Das'a The absurdity of such an attempt is self-evident. For though pictures of depraved society occur in the book, he would be indeed an uncritical critic who would therefrom jump to the conclusion that the whole of the society was of that type. We must remember that these pictures refer to a section of the society and not to the society of the time in general And what society even in modern days is free from such depravity and recklessness, which are confined to one of its sections ?

9 Daṇdin's Constructive Art :—

A word about Daṇḍin's coustructive art The Das'a is not a unitary work in plot like the Harṣacarita, the Kādambarī or the Vāsavadattā It is more akin to Pañcatantra, Hitopades'a or the Brhatkathā, and has a number of tales loosely knit together in one general frame. That way it also resembles the Decameron of Boccacio or the Canturbury Tales of Chaucer. Naturally one would be disappointed if one tries to find a gradual denouement of action or developmenf of a main sentiment The principal sentiments are the erotic and the heroic, but like the narrative, their development is piecemeal and sketchy Further the Pūrvapīthikā and Uttarapīthikā being from a different pen, we do not know how Daṇḍin himself began the tale and how he ended it. The faults in the two पीठिकाs cannot be ascribed to him; and in the central portion he shows a tolerable constructive skill. So it is difficult to pass any conclusive criticism on Daṇdin's coustructive art.

But there are indications available to show that Das'a. must have had a unified plot in the original. There are some vague references to some characters of past life in the story of Arthapāla, indicating that Daṇḍin's plot must have originally extended beyond one life. This is corroborated by the new information about the plot of the story which we gather from the recently discovered Avantī. Thus the charge that the events hang loosely is out of question when one takes into consideration the condition of the

available text It is ridiculous to believe that Daṇḍin, who excels so well in the plot-construction of the story of Apahāravarman for example, could not make his plot of Das'a unified and well-knit

10 The Sources of दशकुमारचरित :—

Sanskrit authors so often do not create original plots, but pick up some epic or legendary episode from Rāmāyaṇa, Mahābhārata, the Purāṇas, Bṛhatkathā and the like and base their compositions on these. In case of Daṇḍin's Das'akumāracarita the plot on the whole seems to be an invention of the Poet, though for individual legends and incidents, he might have been indebted to various sources—historical and legendary. The Bṛhatkathā (as summarised in the two epitomes—कथासरित्सागर and बृहत्कथामञ्जरी) shows some influence on Daṇḍin's work, though no large-scale adaption is seen. Mr. Agashe and Prof. Parikh have culled together a number of cases of the Bṛhatkathā influence which we reproduce below:—

(1) The story of a boy passed off as a girl (Uc V), (2) the story of Dhūminī (Uc. VI), (3) the story of Nitambavatī (Uc VI) & (4) the transformation of Mantragupta (Uc VII) seem to be taken from Guṇādhya. Besides these stories some minor points of similarity are (1) three ministers and their sons (2) a boy sage carrying a woman to a penance grove where she delivers a son (3) विन्ध्यवासिनी bestowing a sword on a prince (4) A prostitute's mother remonstrating with her daughter (5) the snatching of an anklet off the foot of a woman (6) the visit of the prince to the nether regions (7) a magician preparing to offer a Princess as a victim to Caṇḍikā (8) a nun employed in winning the affection of a woman. So also a few expressions common to Das'a. & Kathā. are (i) भित्त्वा सुरङ्गां प्राविक्षत्स तद्राजसुतागृहम् (ii) आजीवयत्स्वमासान्नैः (iii) छिन्नहस्तपादचतुष्टयम् (iv) निकृत्तहस्तचरणो & c. Many more similarities of thought and word can be found also. But these are mere hints and not complete stories and they do not detract from the originality of the plots of the various stories in Das'a

Some feel that Rājahaṁsa's kingdom being usurped by Mānasāra and the overthrow of वसन्तभानु (Uc VIII) are some contem-

porary historical events But is not easy to prove such a theory. On the whole the work is fictitious and not historical. The few historical references are only passing and casual and Daṇḍin is not writing a historical romance And on the whole he deserves the credit for the invention and presentation of the plot. "In fact he stands alone in the field of Sanskrit prose romance as one who is fully entitled to the credit of having created an original romance of great interest and charm in which the life of the middle class as well as that of the ruling class is potrayed with discrimination and due proportion."

Das'akumāra. is a masterpiece of constructive art. Prof Keith aptly remarks 'It reveals the graces of the Kāvya style applied to folk-lore, vivified by the genius of the writer'

"It is very probable that it was from Guṇādhya that Daṇdin derived the conception of the plot of the romance. The device by which Naravāhanadatta and his companious, reunited after strange adventures, repeat the account of what has befallen each of them is strongly suggestive of the device by which the ten princes of Daṇdin's tale expound theirs when reunited after their separation. The idea is ingenious, for it provides a certain measure of unity in what else would be merely a series of unconnected stories."[1] Hertel holds the view that Daṇḍin's plan extended far beyond what he has accomplished & that he wanted to tell the history of king Kāmapāla and his five wives in three different births on earth, so that what we have is a mere fragment. It may be so, but we do not know whether Daṇdin actually had completed such a work any time. What we know for certain is that the available work is incomplete at both ends and two patches—the पूर्वपीठिका and the उत्तरपीठिका—have been later added to it.

11 Defects :—

It has some defects too as every human work is expected to have. Its construction is somewhat loose (but perhaps the incomplete nature of the available original Das'a text has partly to explain

1 A History of Sk Lit : A. B. Keith p. 297.

this) Secondly the work does not teach a moral. But this cannot at all be called a defect For a work of art educatess unconsciously rather than consciously. Mr Kale nicely observes . He observes, but does not diagnose; he describes but does not instruct. The evils he sees around him he knows to be evils, but he does not tell us how to steer clear of them or how to cure them, at any rate, if any moral is to be drawn, he leaves it to the reader, and does not concern himself with it It would seem that रञ्जन and not बोध was what he was chiefly aiming at, and in that no doubt he has succeeded to a very high degree.

The charge is also levelled against Daṇḍin that in Das'a. he shows lack of good taste in the descriptions of the prince's adventures and its occasional indelicacy of expression. But this is perhaps unfair to Daṇḍin His subject-matter was concerning with royal courts, intrigues, the gay life and also life of vagabonds. And he gives a vivid picture and his language keeps company with the subject-matter, on the whole with impeccable good taste. A few lapses may be there. But perhaps even there modern taste and the taste of these comparatively sophisticated days clearly must have varied "We have here", as Prof Keith remarks, "a confusion of morality and literature and the ignoring of the diverse standards of the taste of the west and pre-Muhamedan India "

12 Characterisation:—

The story of Das'akumāracarita is a long narrative with several sub-stories And the emphasis is always on narration Naturally characterisation can only be done in a few bold and deft strokes

The hero Rājavāhana is young, well-educated, handsome noble and ready to help others (see his helping a Brāhmaṇa in Pūr II) He accepts the arrest by Candavarman in a spirit of resignation to destiny and its ordainments, though he is brave His remarks at the end of the narratives of the various Kumāras show him to very appreciative, well-mannered and courteous. He only sees at the good things in the tales and does not have any

criticism of baser things, if any. His reponding immediately to the call of his father, shows his sense of filial obligations.

To consider in details the heroes of the three stories in the present edition we find that (a) Mitragupta is a very adventurous and charming person. He is well-versed in arts and a great swimmer and fighter. He shows his valour when fighting for the Yavanas and shows his ready wit and commonsense when confronted by the Brahmarākṣasa. He is an able story-teller as we can see from the four stories narrated by him and is a keen observer of man and nature and well-versed in housecraft too. (b) Mantragupta is also a heroic person, a great planner and has great commonsense along with enterprise. He defeats his adversary by clever plot and impersonation (c) Vis'ruta is a very scholarly Kumāra, who is a kind-hearted person, full of courage, valour and daring, a scheming nature and a sweet address. 'He is a doctor, schemer, an able administrator, a brave fighter, an acrobat and a gentle lover. He is especially learned in the principles of practical politics ' (Prof. Parikh).

13 Kathā & Ākhyāyikā

"The distinction between Ākhyayikā and Kathā....is presented to us in a puzzling confusion in the writers on poetics, explaining and justifying in large measure the refusal of Daṇḍin in his Kāvyādars'a to have anything to do with the distinction "

—Keith . Classical Sk. Lit. p 72.

Ancient Sanskrit Rhetoricians have divided Sanskrit Kāvya in three broaḍ-though by no means scientific-divisions viz. गद्य, पद्य and मिश्र. The गद्य is generally divided into कथा and आख्यायिका. Kātyāyana is the first author to mention 'आख्यायिका' specifically. Patañjali gives three illustrations of आख्यायिकाs (viz. वासवदत्ता, सुमनोत्तरा & भैमरथी) while commenting on Kātyāyana's Vārtika.

"Putting together the characterstics of these two classes of prose works as given by the Agnipurāṇa and Bhāmaha, an ancient rhetorician, we gather that (1) in an आख्यायिका there is a detailed eulogy of the poet's family in prose; while in a कथा the poet briefly

praises his family in verse (2) In an आख्यायिका such topics as the kidnapping of a girl. battles, separation of the hero are described, in a कथा it is not so (3) In an आख्यायिका it is the hero who relates his own deeds, in a Kathā the story is told by others and not by the hero. (4) An आख्यायिका is divided into sections called उछ्वासs and contains stanzas in the वक्त्रा and the अपरवक्त्रा metres, which are suggestive of future events; a कथा may not be divided into sections and if it is, they are called लम्बकs. (5) An आख्यायिका is distinguished by the possession of certain catchwords which the poet ingeniously puts in, in a कथा it is not so. "

With slight variations Daṇḍin in his Kāvyādars'a notes these characteristics of the Kathā and the Ākhyāyikā, criticises the twofold distinctions of Gadya, shows that the characteristics mentioned are not exclusive, and comes to the conclusion that both the Kathā and the Ākhyāyikā are but two names of the same species of prose composition (cp काव्यदर्श I 23-30) Daṇḍin's opinion is of a very great significance Because firstly he was himself a famous गद्यकवि And secondly he must have had before him many more examples of कथाs and आख्यायिकाs than we have and must have found that there are not sufficient distinctions between the two varieties. His Das'akumāracarita agrees strictly with neither of the stereotyped definitions of कथा and आख्यायिका.

If we examine it in the light of the five points of distinction mentioned above we find that (1) Ir does not describe the poet's family at length or briefly and it can neither be called an Ākhyāyikā or Kathā on this score (2) The topics included in the Das'a would suggest that is is an ākhyāyikā (3) But as the story is not narrated by the hero it would be a kathā (4) Its divisions are called उच्छ्वासs, making it an ākhyāyikā But the absence of वक्त्रा and अपरवक्त्रा verses shall make it a कथा (5) There are no special catchwords therein This would make it a कथा. So the Das'a is strictly neither a Kathā nor an Ākhyāyikā It is just a गद्यकाव्य or Prose Romanee Daṇḍin really seems to believe that the two varieties—कथा and आख्यायिका are merely superficial divisions & not real ones Das'akumāracarita may also appropriately be called a ' Dhūrtākhyāna ' (A tale of shrewd adventures).

But in spite of Daṇḍin's criticism, the orthodox division was accepted in succeeding centuries by rhetoricians like Rudraṭa, Ānandavardhana, Abhinavagupta and others, though they too do not agree fully as regards the details of these two varieties

The author of अलङ्कारसंग्रह added a new distinction viz, that आख्यायिका shall be based on historical facts and कथा on a fictitious plot (कथा कल्पितवृत्तान्ता, सत्यार्थाख्यायिका मता). Amarakos'a too defines कथा and आख्यायिका as ' आख्यायिकोपलब्धार्था ', ' प्रबन्धकल्पना कथा '. According to this criterion Das'a is a Kathā. This new principle seems to be added after Bāṇa's works were known.

The most modern definitions of the Kathā and Ākhyāyikā are those given by Vis'vanātha (15th cent. A D.) in his Sāhityadarpaṇa VI His definitions echo the earlier ones.

14 Summary of The Text (Uc VI–VIII)

[*A brief outline of the story of Das'kumāracarita:*— The story of the Das'akumāracarita centres round Prince Rājavāhana. King Rājahaṁsa of Magadha and King Mānasāra of Malwa fought once against each other, and the former was defeated and he retired to the Vindhya forest. His pregnant queen gave birth to Prince Rājavāhana in the forest Just about that time Rājahaṁsa's ministers had sons named Apahāravarman, Upahāravarman, Pramati, Mitragupta, Mantragupta, Vis'ruta &c. The Prince grew up along with these nine other Kumāras. The king then sent these ten young Kumāras for Digvijaya While they were moving in the Vindhya forest, a Brahmin Mātaṅga took Rājavāhana to Pātāla for some work without the knowledge of the nine other Kumāras, who, not finding Prince Rājavāhana started in quest of him in various directions The prince on return did not find his friends and he started in their quest. Ultimately after some years all these Kumāras meet one another, and relate to one another their respective experiences. Their varied narratives form the Das'akumāracarita They later on march against the Malwa king and defeat him Rājavāhana gives different provines to the different Kumāras and himself becomes the king of Ujjayinī]

(Uc VI) The Kumāra to narrate the tale next was Mitragupta. Mitragupta in his sojourn happened to go to Dāma-

lipta, the capital of the Suhmas. The king there had two children, obtained by the grace of goddess Vindhyavāsinī—a son named Bhīmadhanvan and a daughter named Kandukāvatī. It was also ordained that Kandukāvatī was to be married to a person whom she would choose, and that Bhīmadhanvan was to be the subordinate of that person. The princess, seeing Mitragupta at the monthly kanduka-sport festival, fell in love with him Naturally is was expected that be would be chosen as her bridegroom and that Bhīmadhanvan would become his subordinate- But Bhīmadhanvan did not relish this idea and got him thrown in the sea. He was rescued by a Yavana vessel, and the Yavanas intended to take him as a slave; but just then their ship was attacked by another ship; and when the Yavanas were defeated, the captive Mitragupta turned the tables on the attacking force by fighting on the side of Yavanas and captured the rival leader who was none else than Bhīmadhanvan Tde ship on which they proceeded further was taken by unfavourable wind to a certain island, where the ship was anchored and Mitragupta landed ashore and went sight-seeing- He was then accosted by a Brahmarāksasa who threatened to devour him unless he replied to the Brahmarākṣasa's querries Mitragupta agreed to answer these. The querries were (1) "What is cruel ?" (2) "What leads to the happiness of a householder ? (3) "What is ambition ?" and (4) "What is the means of achieving difficult things ?" Mitragupta's replies to these querries were respectively · (1) "the heart of a woman" (2) "the virtues of the wife" (3) "Resoluteness of purpose" and (4) "Ingenuity". And he illustrated each by a story—the four stories respectively concerning the four ladies Dhūminī, Gominī, Nimbavati and Nitambavati [We here summarise briefly these stories (1) *The Story of Dhuminī*:— Dhuminl was the wife of the youngest of three brothers Once in a period of severe famine, when it was one day her turn to be the food for the three brothers her husband escaped with her On the way he picked up a person, who was dropped on the wayside in a maimed condition; and he cured and nourished him. Dhūminī entered into a liasion with him, and pushing her husband in a well, carried that cripple, now alleged to be her husband, from place to place and earned much reputation as a 'Pativratā'. But her hus-

band who was saved by a passing caravan, met her in the Avantī country. Then she reported to the king that he was the injurer of her husband and got him condemned to death. But on the way to the execution place, he beseeched the officer-in-charge to inquire with the person, alleged to be crippled by him about the guilt or otherwise of him. The cripple in tears, made a confession of things as they had happened and consequently Dhūminī was disgracefully banished and her husband Dhanyaka was greatly favoured The story illustrates how cruel a woman's heart can be !

(2) *The Story of Gominī* :—A certain merchant's son named S'aktikumāra went in quest of a worthy bride He moved from place to place. with a prasthaful of paddy on his stoulders, disguised as an astrologer, and to every suitable prospective bride he used to ask : 'Can you serve me good meal by this prasthaful of paddy ?' Generally the querry was purfunctorily ridiculed But ultimately in a city in the country of S'ibi, on the banks of Kāveri, he came across a girl of a high family, but now in straitened circumstances, who agreed to serve such a meal; and by a typically economical and methodical skill in housekeeping successfully passed the test She was duly espoused by S'aktikumāra and taken to his place There too neglecting her he became attached to a courtesan; but still that noble wife did not insult him She treated the courtesan like her sister. And gradually winning the heart of her husband, she became finally the mistress of the household Thus the virtues of a wife are a great asset to the husband

(3) *The Story of Nimbavatī* :—Nimbavatī was the daughter of a merchant and her real name was Ratnavatī. She was married to one Balabhadra. She obstructed abruptly the carnal pleasures of her husband through the coyness and nervousness of a new bride. This created a dislike for her, in her husband's mind. Later on she managed to get herself kidnapped by her husband, taking her to be another girl named Kanakavatī. When the kidnapper later on found law frowning on him in the land of his refuge, she gave out the secret and the law could not do anything to a husband kidnapping his legally-wedded wife ! In due course the couple returned to their town Thus Nimbavatī (who got that nickname while dis-

favoured by her husband) won back her husband by resoluteness of purpose

(4) *The Story of Nitambavatī* —Nitambavatī was the wife of an old merchant coveted by a certain gallant named Kalahakaṇṭaka Approaching her through a nun and finding himself repulsed, he got that lady involved in keeping a nocturnal appointment for some magical rite for securing a son from her husband, and there he scratched her thigh with a weapon and took off an anklet. These two things in due course aroused the suspicion of her husband as expected and by mischievously manipulating things, Kalahakaṇṭaka got Nitambavatī banished by her husband and then succceeded in winning her for himself. Thus intelligence achieves even the most difficult things]

The Brahmarākṣasa was pleased with these replies Just then another Rākṣasa was found to be kidnapping by force a certain maiden She was rescued with the help of the Brahmarākṣasa and she was found to be none else but Mitragupta's beloved Kandukāvatī Mitragupta then embarked on his journey and reached Dāmalipta There he was welcomed as son-in-law by the king. And thence coming to help Siṁhavarmā, an ally of that king, he happened to meet Rājavāhana.

(Uc VII) The next account was given by Mantragupta who narrated that account without using any labial letter, as his lips were bitten in loveport by his beloved and therefore labials were painful for him to utter. He had gone to Kalingas and there rescued the princess of Kaliṅgas by name Kanakalekhā, from the clutches of a eorcer, who, having secured her through a goblin wanted to immolate her for attaining miraculous powers. Falling in love with her he secretly entered her apartments and lived there for a while undiscovered. Now Kardana, the king of Kaliṅgas, on a visit to a seaside resort was attacked and imprisoned by king Jayasiṁhe of Āndhras The princess too was taken captive Mantragupta came to know that Jayasiṁha wanted to marry Kanakalekhā, but could not do so, till a Yakṣa possessing her could be exorcised. Mantragupta hit upon a plan He volunteered to the help of Jayasimha by taking the form of an ascetic. He advised

Jayasiṁha to bathe in a lake and then through the magic rites of Mantra he would emerge from water capable of exorcising the Yakṣa The king entered the lake, but that was merely a death-trap for him And killing him, Mantra came out as the metamorphosed Jayasimha He released Kardana and married Kanakalekhā Kardana became the king of Kaliṅgas and Āndhras and Mantragupta started on the errand of helping ally Siṁhavarmā, where he met Rājavāhana.

(Uc VIII) The last Kumāra to narrate his story was Vis′ruta. He was wandering in Vindhya forest when he came across a young boy escorted by an old man. The boy was the young prince of Vidarbha His father Anantavarmā, who was negligent in his duties and dissolute, was attacked by a neighbouring prince Vasantabhānu and was killed by him. Vasantabhānu usurped his throne. Anantavarman's queen Vasundharā went for refuge to Mitravarman, king of Māhismatī and a half-brother of Anantavarman, with her daughter Mañjuvādinī and son Bhāskaravarman But Mitravarman was found to be treacherous and she sent away young Bhāskaravarman with an elderly attendant, who was charged with the work of taking him to safety. Vis′ruta had met that very prince and his escort He heard their account and discovered that the prince was distantly related to himself; and he promised all help to recover his lost kingdom. He learnt from a forester that Mañjuvādinī was proposed to be married to one Pracaṇḍavarman in Māhismatī. He guessed that Mitravarman was trying to act in a friendly way, draw back the prince in the net through the mother and kill him. So he sent a word to Queen Vasundharā that she should spread a false report of the death of the Prince He also gave a plan for killing Mitravarman. Then the kingdom and the Princess were to be offered to Pracaṇḍavarman. Vis′ruta and the prince would be arriving then. Pracaṇḍavarman would be kiued and the prince would be produced as a favour of goddess Vindhyavāsinī. The plan succeeded. Bhāskaravarman became the king of Māhiṣmatī and Vis′ruta was married to Mañjuvādinī and became the king's principal adviser.

॥ श्रीः ॥

अथ

दशकुमारचरितम् ।

षष्ठः उच्छ्वासः

सोऽप्याचचक्षे[1]—'देव सोऽहमपि सुहृत्साधारणभ्रमणकारणः सुह्मेषु दामलिप्ताह्वयस्य[2] नगरस्य बाह्योद्याने महान्तमुत्सवसमाजमालोकयम् । तत्र क्वचिदतिमुक्तलतामण्डपे[3] कमपि वीणावादेनात्मानं विनोदयन्तमुत्कण्ठितं[4] युवानमद्राक्षम् । अप्राक्षं च—'भद्र को नामायमुत्सवः किमर्थं वा समारब्धः केन वा निमित्तेनोत्सवमनादृत्यैकान्ते[5] भवानुत्कण्ठित इव परिवादिनीद्वितीयस्तिष्ठति' इति । सोऽभ्यधत्त—'सौम्य, सुह्मपतिस्तुङ्गधन्वा नामानपत्यः प्रार्थितवानमुष्मिन्नायतने विस्मृतविन्ध्यवासरागं वसन्त्याः[6] विन्ध्यवासिन्याः पादमूलादपत्यद्वयम् ।

DAŚAKUMĀRACAṆRITAM

Sixth Ucchvāsa

He too said My Lord, I too, wandering for the same reason as my friends, happened to see a great festive crowd, in the park outside the city of Dāmalipta in the country of the Suhmas There I saw a certain lovelorn youth, beguiling himself by playing on a lute, in a bower of jasmine creepers I inquired of him · 'Good man, what is this festival called, wherefore is it being celebrated, and why is it that you are alone here with your lute, like a lovesick person, avoiding the festivity?' He replied · "Gentle sir, Tungadhanvā, the king of Suhmas, who was childless, solicited for two children, from the feet of the Goddess Vindhyavāsinī, who dwells in this temple, forgetting her liking for residing on the Vindhya mountain She, it is said, told to him in a dream, when

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१ स चा० २ दामलिप्ताह्वस्य ३ अतिमुक्तक ४ 'उत्कण्ठित' मिति नास्ति क्वचित् ५ पुनः उत्सवं ६ 'वसन्त्या.' इति नास्ति क्वचित्

अनया च किलास्मै प्रतिशयिताय स्वप्ने समादिष्टम्–'समुत्पत्स्यते तवैकः पुत्रः, जनिष्यते चैका दुहिता। स तु तस्याः पाणिग्राहकमनुजीविष्यति। सा तु सप्तमवर्षादारभ्या परिणयनात्प्रतिमासं कृत्तिकासु कन्दुकनृत्येन गुणवद्भर्तृलाभाय मां समाराधयतु। यं चाभिलषेत्साऽमुष्मै देया। स चोत्सवः कन्दुकोत्सवनामाऽस्तु' इति। ततोऽल्पीयसा कालेन राज्ञः प्रियमहिषी मेदिनी नामैकं पुत्रमसूत। समुत्पन्ना चैका दुहिता। साऽद्य कन्या कन्दुकावती नाम सोमापीडां देवीं कन्दुकविहारेणाराधयितुमागमिष्यति। तस्यास्तु सखी चन्द्रसेना नाम धात्रेयिका मय प्रियाऽऽसीत्। सा चैषु दिवसेषु राजपुत्रेण भीमधन्वना बलवदनुरुद्धा। तदहमुत्कण्ठितो मन्मथशरशल्यदुःखोद्विग्नचेताः कलेन वीणारवेणात्मानं किञ्चिदाश्वासयन्विविक्तमध्यासे' इति।

अस्मिन्नेव च क्षणे किमपि नूपुरक्वणितमुपातिष्ठत्। आगता च काचिदङ्गना। दृष्ट्वैव स एनामुत्फुल्लदृष्टिरुत्थायोपगूह्य गाढमुपगूढ–

he was asleep 'You would have one son and one daughter; but your son shall be a dependent of the husband of your daughter. She should propitiate me by a ball-dance every month at the time of Kṛttikās, for obtaining a worthy husband, right from her seventh year upto her marriage And she should be given in marriage to one whom she would desire And that festival should be called Kandukotsava" Then after a short period of time, the king's beloved queen, by name Medinī, gave birth to a son. So also a daughter was born to her (later on) That princess named Kandukāvatī shall come to-day to propitiate the Goddess Somāpīdā by the ball-play Her friend by name Candrasenā, a nurse's daughter, was my beloved. She has been these day much harassed (or wooed or detained) by prince Bhīmadhanvan forcibly. So I, becoming lovelorn, with my mind dejected by the anguish caused bp cupid's arrows, am resorting to solitude to comfort myself somewhat by the sweet notes of the lute."

Just that moment was heard some jingling of anklets and there came a certain lady He, with beaming eyes, on seeing her, got up

१ साऽभिलषेत् २ चायमुत्सवः ३ कन्दुकनामा ४ आराधयिष्यति ५ मणिनूपुर ६ उपगूह्य गाढमिति नास्ति क्वचित्

कण्ठश्च तया तत्रैवोपाविशत्। अशंसच्च—'सैषा मे प्राणसमा यद्विरहो दहन इव दहति माम्। इदं च मे जीवितमपहरता राजपुत्रेण मृत्युनेव निरुष्मतां नीतोऽहम्[1]। न च शक्ष्यामि राजसूनुरित्यमुष्मिन्पापमाचरितुम्। अतोऽनयाऽऽत्मानं सुदृष्टं कारयित्वा त्यक्ष्यामि निष्प्रतिक्रियान्प्राणान्' इति। सा तु पर्यश्रुमुखी समभ्यधात्—'मा स्म नाथ मत्कृतेऽध्यवस्यः साहसम्। यस्त्वमुत्तमात्सार्थवाहादर्थदासादुत्पद्य कोशदास इति गुरुभिरभिहितनामधेयः पुनर्मदत्यासङ्गाद्वेशदास इति द्विषद्भिः प्रख्यापितोऽसि तस्मिंस्त्वय्युपरते यद्यहं जीवेयं नृशंसो वेशो[2] इति समर्थयेयं लोकवादम्। अतोऽद्यैव नय मामीप्सितं देशम्' इति। स तु मामभ्यधत्त—'भद्र भवद्दृष्टेषु राष्ट्रेषु कतमत्समृद्धं संपन्नसस्यं सत्पुरुषभूयिष्ठं च' इति। तमहमीषद्विहस्याब्रवम्—'भद्र विस्तीर्णेयमर्णवाम्बरा। न पर्यन्तोऽस्ति स्नानस्थानेषु रम्याणां जनपदानाम्।

and embracing her and being closely embraced round the neck by her, sat just there, along with her And he told "This is that beloved of mine, dear like life, whose separation burns me like fire. And robbing this very life of mine, I have been made lifeless (lit. cold) by that prince, like death. And I cannot harm him any way as he happens to be a prince So now, I shall make her gaze at me long, and shall then abondon this life which cannot hit back (at my adversary). But that lady, spoke, with a tearful face : 'My Lord, do not do any rashness for my sake. You have been born of the great merchant Arthadāsa and have been named Kos'adāsa by your elders, but you have been nicknamed as Ves'adāsa (harlot's slave) by your enemies, on account of extreme attachment to me If I live after you die, I shall be only justifying the popular belief that courtezans are (after all) heartless Therefore, just take me to a country, which you prefer He then said to me : 'Good man, amongst the various countries seen by, you, which is the one that is prosperous, rich in corn, and abounding in good people?' Smiling gently, I replied to him 'Good man, this ocean-girt (earth) is vast, and there is no end to charming countries here and there (on the earth). But I would myself show you the way (to such a country), only if I am

1 'अहम्' इति नास्ति क्वचित् 2 वेशजनः

अपि तु न चेदिह युवयोः सुखनिवासकारणं कमप्युत्पादयितुं शक्नुयां ततोऽहमेव भवेयमध्वदर्शी' इति। तावतोदैरत रणितानि मणिनूपुराणाम्। अथासौ जातसंभ्रमा 'प्राप्तैवेयं भर्तृदारिका कन्दुकावती कन्दुकक्रीडितेन देवीं विन्ध्यवासिनीमाराधयितुम्। अनिषिद्धदर्शना चेयमस्मिन्कन्दुकोत्सवे। सफलमस्तु युष्मच्चक्षुः। आगच्छतं द्रष्टुम्। अहमस्याः सकाशवर्तिनी भवेयम्' इत्ययासीत्। तामन्वयाव चावाम्। महति रङ्गरत्नपीठे स्थितां प्रथमं ताम्रोष्ठीमपश्यम्। अतिष्ठच्च सा सद्य एव मम हृदये। न मयाऽन्येन वाऽन्तराले दृष्टा। चित्रीयाविष्टचित्तश्चाचिन्तयम्—'किमियं लक्ष्मीः। न हि न हि। तस्याः किल हस्ते विन्यस्तं कमलम्, अस्यास्तु हस्त एव कमलम्। भुक्तपूर्वा[1] च सा पुरातनेन पुंसा पूर्वराजैश्च, अस्याः पुनरनवद्यमयातयामं च यौवनम्' इति चिन्तयत्येव मयि साऽनर्घसर्वगात्री[2] व्यत्यस्तहस्तपल्लवाग्रस्पृष्टभूमिरालोलनीलकुटिलालका सविभ्रमं[3] भगवतीमभिवन्द्य[4] कन्दुकममन्दरागरूषिताक्ष-

unable to provide for your happy residence here, somehow or the other' Just then was heard a jingling of jewelled anklets. And she, in a flurry, left (that place) with the words 'Here comes Princess Kandukāvatī, to propitiate the Goddess Vindhyavāsinī by the ball-sport And in this ball-festival, she can be freely seen by people So may your eyes achieve their purpose (by a look at her), do come to see her. I shall go to keep company with her' And we two followed her. And I saw that red-lipped girl for the first time, seated on a big jewelled seat And forthwith she stood in (i. e. occupied) my heart. Nor was she seen by me or anyone else in the interval (between her leaving her seat and entering my heart). And with my mind overcome by surprise, I thought; 'Is she the Goddess of wealth? No, It cannot be, For in her (Lakṣmī's) hands is placed a lotus; but the hand of this (lady) is itself a lotus. And she has been already enjoyed by the Primeval Puruṣa (Viṣṇu) and by earlier kings, while the youth of this one is untainted and fresh' Just while I was thinking in this way, that girl, having all her limbs perfect, gracefully bowed down to the Goddess, touching the ground with the tips of her delicate drooping hands, with her dark curly hair waving, and took up the ball, which was spotted deep-red all around, like cupid with

१ अभुक्तपूर्वा चासौ २ अनवद्य ३ ससंभ्रमम् ४ भगवतीं भवानीम्

मनङ्गमिवालम्बत। लीलाशिथिलं च भूमौ मुक्तवती। मन्दोत्थितं च किञ्चित्कुञ्चिताङ्गुष्ठेन प्रसृतकोमलाङ्गुलिना पाणिपल्लवेन समाहृत्य हस्तपृष्ठेन चोन्नीय, चटुलदृष्टिलाञ्छितं स्तबकमिव भ्रमरमालानुविद्ध-मवपतन्तमाकाश एवाग्रहीत्। अमुञ्चच्च[1]। मध्य[2]विलम्बितलये द्रुतलये[3] मृद्व[4]मृदु च प्रहरन्ती तत्क्षणं चूर्णपदमदर्शयत्। प्रशान्तं च तं निर्दयप्रहारैरुदपातयत्। विपर्ययेण च प्राशमयत्। पक्षमृज्वागतं च वामदक्षिणाभ्यां कराभ्यां पर्यायेणाभिघ्नती शकुन्तामिवोदस्थापयत्। दूरोत्थितं च प्रपतन्तमाहत्य गीतमार्गमारचै[5]यत्। प्रतिदिशं च गमयित्वा प्रत्याग[6]मयत्। एवमनेककरणमधुरं विहरन्ती रङ्गगतस्य रक्तचेतसो जनस्य प्रतिक्षणमुच्चावचा[7]ः प्रशंसावाचः प्रतिगृह्णन्ती, तत्[8]क्षणारूढ-विश्रम्भं कोशदासमंसेऽवलम्ब्य कण्टकितगण्डमुत्फुल्लेक्षणं च मय्यभि-

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eyes ruddy with intense passion. And with an easy grace she dropped it on the ground As it slowly rose up, she struck it with her palm, which had the delicate fingers extended and the thumb slightly contracted; then she tossed it up by the back of her hand and looking at it with unsteady glances caught it back in the midair like a cluster of flowers, surrounded by a row of bees; and then let it fall again. And patting it in a medium, slow or quick tempo, and patting it with lightness and force (as required), she showed forthwith her dexterity in controlling the various speeds of the ball (cūrṇapada) And when the ball would halt, she made it bounce up again, by mercilessly (i e. forcefully) striking it; and conversely she stopped it (when it was in quick motion) At times she kept it fluttering in the air like a bird, alternately hitting it with her left and right hands as it would come obliquely or straight towards her. And when going high up the ball would fall down, she patted it, and took the musical step (i. e sprang forward ten steps to catch it) She tossed it in every direction and made it come back. Thus sporting gracefully in various ways, she drew words of applause from all people in the pavilion, who, high or low, were all attracted thereby And when I stood there facing her, reclining on the shoulder of Kos'adāsa in whom

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१ दण्डो न वर्तते अत्र क्वचित् २ विलम्बितद्रुतमध्यलये ३ द्रुतलये च। ४ च मृदुमृदु ५ आचरत् ६ प्रत्यागमत् ७ उच्चावचम् ८ प्रतिक्षणा-रूढविभ्रमम्

मुखीभूय तिष्ठति तत्प्रथमावतीर्णकन्दर्पकारितकटाक्षदृष्टिस्तदनुमार्गविलसितलीलाञ्चितभ्रूलता, श्वासानिलवेगान्दोलितैर्दन्तच्छदरश्मिजालैर्लीलापल्लवैरिव मुखकमलपरिमलग्रहणलोलानलिनस्ताडयन्ती, मण्डलभ्रमणेषु कन्दुकस्यातिशीघ्रप्रचारितया विशन्तीव मद्दर्शनलज्जया पुष्पमयं पञ्जरम्, पञ्चाबिन्दुप्रसृतेषु पञ्चापि पञ्चबाणबाणान्युगपद्दिवाभिपततस्त्रासेनावघटयन्ती[1], गोमूत्रिकाप्रचारेषु घनदर्शितरागविभ्रमा विद्युल्लतामिव विडम्बयन्ती, भूषणमणिराणितदत्तलयसंवादिपादचारम्, अपदेशस्मितप्रभानिषिक्तबिम्बाधरम्, अंसस्रंसित[2]प्रतिसमाहिताशिखण्डभारम्, समाघट्टित[3]क्वणितरत्नमेखलागुणम्, आञ्चितोत्थितपृथुनितम्ब[4]-

I had gained a confidence immediately, having my cheek horripilated & eyes blooming, she directed a glance caused by the first influence of love Her gracefully knit eyebrows followed the movements of the ball. With the rays emanating from her lips and being as though tossed about by the force of her breathing, she struck at the bees, eage, to take in the fragrance of her lotus-like face, as though by means of tender sprouts. When the ball would quickly move round & round through her swift movements, she seemed as though to enter a flowery cage, through a sense of abashment at my sight While striking the ball to make it take five quick leaps appearing speck-like (pañcabinduprasṛteṣu) she appeared as though parrying back, through fear, the arrows of the five-arrowed one falling simultaneously She, in her flitting movements (gomūtrikāpracāreṣu), displayed strongly the graces of passion, and imitated lightning, which displays its flashes of lustre in the clouds. The princess thus sported in many diverse ways, now sitting, now standing, now contracting her form and now stretching it (or now closing the eyes and now opening them), now standing, now moving about, in such a manner that her steps kept tune to the rythm created by the jingling jewelled ornaments, her bimbalike lower lip was bathed in the lustre of her smile under one pretext or another, her luxurious tresses were set aright (off and on) as they dangled around the shoulders, the strings of her jewelled girdle jingled as they struck (agaidst each

१ अवघट्टयन्ती २ अवस्रंसित ३ आघट्टित०; आघातक्वणितमेखलागुणम् ४ नितम्बलम्बितचेलम्; नितम्बविलम्बित; नितम्बबिम्बलम्बि; नितम्बबिम्बलम्बितचेलम्.

लम्बिविचलदंशुकोज्ज्वलम्, आकुञ्चितप्रसृतवेल्लितभुजलताभिहत-ललितकन्दुकम्, आवर्जितबाहुपाशम्, परिवर्तितत्रिकविलग्नलोल-कुन्तलम्, अवगलितकर्णपूरकनकपत्रप्रतिसमाधानशीघ्रतानातिक्रमित-प्रवृत्तक्रीडं, असकृदुत्क्षिप्यमाणहस्तपादबाह्याभ्यन्तरभ्रान्तकन्दुकम्, अवनमनोन्नमननैरन्तर्यनष्टदृष्टमध्ययष्टिकम्, अवपतनोत्पतनविपर्यस्त-मुक्ताहारम्, अङ्कुरितघर्मसलिलदूषितकपोलपत्रभङ्गशोषणाधिकृत-श्रवणपल्लवानिलम्, आगलितस्तनतटांशुकनियमनव्यापृतैकपाणिपल्लवं च निषद्योत्थाय निमील्योन्मील्य स्थित्वा गत्वा चैवातिचित्रं पर्यक्रीडत राजकन्या। अभिहत्य भूतलाकाशयोरपि क्रीडान्तराणि दर्शनीयान्येकेनैवानेकेनेव कन्दुकेनादर्शयत्। चन्द्रसेनादिभिश्च प्रियसखीभिः सह विहृत्य विहृतान्ते चाभिवन्द्य देवीं मनसा मे सानुरागेणेव परिजनेन

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other), her bright silken garment fluttered about her plump hips as they were elegantly elevated, the ball was gracefully patted by her creeper-like arm, now contracted, now extending and now tossed about, her long arms were converged, her wavy ringlets touched the shoulder-blade as it was moved round, her sport which was on, was not interrupted by the quick replacement of the gold-pendant of the ear-ornament which got displaced, the ball moved from and to the quickly tossed up hands and feet, her waist was alternately invisible & visible as she bent down & rose up in quick succession, her pearl-necklace was tossed about on account of her frisking up and down, the breeze caused by the sprout used as an ear-pendant was as though authorized to dry up the leafy ornamental designs on her cheek which were soiled by the rising drops of perspiration, and one sproutlike hand of her was busy holding up the garment which (now & then) slipped away from her protruding breasts. Striking the ball (so as to move) betwixt the earth and the sky, she, with one ball, displayed various charming varieties of the sport, as though (effected) with several balls. And having sported (that way) in company of her dear friends like Candrasenā and others, and having saluted the goddess after the sport, she, being followed by her affectionate companions, as by my loving

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१ अंशुकाञ्चलम् २ आवर्तित ३ पाशानुविद्धपरि० ४ उपरिपरि०
५ निर्व्यवस्थ ६ एकेनैव चाऽनेकेनैव ७ मन्मनसा सानु०

चानुगम्यमाना, कुवलयशरमिव कुसुमशरस्य मय्यपाङ्गं समर्पयन्ती, सापदेशमसकृदावर्त्यमानवदनचन्द्रमण्डलतया स्वहृदयमिव मत्समीपे प्रेरितं प्रतिनिवृत्तं न वेत्यालोकयन्ती, सह सखीभिः कुमारीपुरमगमत् ।

अहं चानङ्गविह्वलः स्ववेश्म[2] गत्वा कोशदासेन यत्नवदत्युदारं स्नानभोजनादिकमनुभावितोऽस्मि । सायं चोपसृत्य चन्द्रसेना रहसि मां प्रणिपत्य पत्युरंसमंसेन प्रणयपेशलमाघट्टयन्त्युपाविशत् । आचष्ट च हृष्टः कोशदासः—'भूयासमेवं यावदायुरायताक्षि त्वत्प्रसादस्य पात्रम्' इति । मया तु सस्मितमभिहितम्—'किमेतदाशास्यम्[3] । अस्ति किञ्चिदञ्जनम् । अनया तदक्त[4]नेत्रया राजसूनुरुपस्थितो वानरीमेवैनां द्रक्ष्यति विरक्तश्चैनां पुनस्त्यक्ष्यति' इति । तया तु स्मेरयाऽस्मि कथितः—'सोऽयमार्येणाज्ञाकरो जनोऽत्यर्थमनुगृहीतः यदस्मिन्नेव जन्मनि मानुषं वपुरनीय वानरीकरिष्यते । तदास्तामिदम् । अन्यथाऽपि सिद्ध[1]

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heart, went to her apartments with her friends, directing her side-long glance towards me like a blue-lotus-arrow of the flower-arrowed one, and looking as to whether her heart sent towards me, has returned or not, by means of her moonlike face which was repeatedly turned back under one pretet or another.

I, who was overpowered by Cupid, was served bath and meal etc. by Kos'adāsa, with great kindness and solicitude, after going home. And that Candrasenā arrived there secretly, saluted me, and sat with her shoulder lovingly rubbing against the shoulder of her Lord. Kos'adāsa, who was delighted, said. 'O big eyed one, may I be worthy of your favour life-long in this way'. I said smilingly : 'Is this to be (merely) prayed for ? There is a certain ointment. If this girl were to approach the prince with that ointment applied to her eyes, she would appear to him like a famale monkey, and he, getting disinterested in her, would give her up.' She, with a smile said to me : " This servant has been highly obliged by your honour, in removing this human form of hers by a monkey-form just in this birth ! But let it be (dropped for the present). Our objetive can be achieved even in another

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१ विद्धः २ स्वमेव वेश्म ३ सखे इति अधिकं पदमत्र क्वचित् ४ यदक्त.

नः समीहितम्। अद्य खलु कन्दुकोत्सवे भवन्तमवहसितमनोभवाकार-मभिलषन्ती रोषादिव शम्बरद्विषाऽतिमात्रमायास्यते राजपुत्री। सोऽयमर्थो विदितभावया मया स्वमात्रे तया च तन्मात्रे महिष्या च मनुजेन्द्राय निवेदयिष्यते। विदितार्थस्तु पार्थिवस्त्वया दुहितुः पाणिं ग्राहयिष्यति। ततश्च त्वदनुजीविना राजपुत्रेण भवितव्यम्। एष हि देवतासमादिष्टो विधिः। त्वदायत्ते च राज्ये नालमेवं त्वामतिक्रम्य मामवरोद्धुं भीमधन्वा। तत्सहतामयं त्रिचतुराणि दिनानि।' इति मामामन्त्र्य प्रियं चोपगूह्य प्रत्ययासीत्। मम कोशदासस्य च तदुक्तानुसारेण बहु विकल्पयतोः कथंचिदक्षीयत क्षपा। क्षपान्ते च कृतयथोचितनियमस्तमेव प्रियादर्शनसुभगमुद्यानोद्देशमुपगतोऽस्मि। तत्रैव चोपसृत्य राजपुत्रो निरभिमानमनुकूलाभिः कथाभिर्मामनुवर्तमानो मुहूर्तमास्त। नीत्वा चोपकार्यामात्मसमेन स्नानभोजनशयनादिव्यतिकरेणोपाचरत्। तल्पगतं च स्वप्नेनानुभूयमानप्रियादर्शनालिङ्गनसुखमायसेन

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way The Princess, who shall (now) be longing for you, who surpass Cupid (in beauty), (having seen you) to-day, in the ball-festival, shall be much tormented by Cupid as if by wrath. This fact shall be reported by me, who know her feelings, to my mother; and by her (the Princess) to her mother; and by the queen to the king. The king, informed about this, would make you accept the hand of his daughter. Then the prince would become your servant; for so stands divine ordainment. And when the kingdom would be yours Bhimadhanvan cannot harass me, offending you (in the bargain) So kindly put up with this (uncertainty) for three or four days" Speaking to me thus, and embracing her lover, she returned. While Kos'adāsa and myself were speculating in different ways in view of her words, the night somehow came to an end. At the end of the night I performed my daily constitutionals and then went to that spot in the garden which was so charming on account of the sight of my beloved. The prince, having approached (me) just there, remained there for a while beguiling me with agreeable talk in an unassuming way And taking me to his tent, he served me with bath, meal, bed and such paraphernalia, similar to his own. And when I was experiencing the pleasure of the sight and embrace of my beloved in a dream, in

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१ अपहसित २ हराद्विषा ३ एष ४ संकथाभिः

निगडेनातिबलवद्बहुपुरुषैः[1] पीवरभुजदण्डोपरुद्धमबन्धयन्माम्। प्रतिबुद्धं च सहसा समभ्यधात्—'अयि दुर्मते श्रुतमालपितं हतायाश्चन्द्रसेनाया जालरन्ध्रनिःसृतं तच्चेष्टावबोधप्रयुक्तयाऽनया कुब्जया। त्वं किलाभिलाषितो वराक्या कन्दुकावत्या, तव किलानुजीविना मया स्थेयम्, त्वद्वचः किलानतिक्रमता मया चन्द्रसेना कोशदासाय दास्यते' इत्युक्त्वा पार्श्वचरं पुरुषमेकमालोक्याकथयत्—'प्रक्षिपैनं सागरे' इति। स तु लब्धराज्य इवातिहृष्टः 'देव यदाज्ञापयसि' इति यथादिष्टमकरोत्। अहं तु निरालम्बनो भुजाभ्यामितस्ततः स्पन्दमानः किमपि काष्ठं दैवदत्तमुरसोपश्लिष्य तावदप्लोषि यावदपासरद्वासरः शर्वरी च सर्वा। प्रत्युषस्यदृश्यत किमपि वहित्रम्। अमुत्रासन्यवनाः। ते मामुद्धृत्य रामेषुनाम्ने नाविकनायकाय कथितवन्तः—'कोऽप्ययमायसनिगडनिबद्ध एव जले लब्धः पुरुषः। सोऽयमपि सिञ्चेत्सहस्रं द्राक्षाणां क्षणेनैकेन' इति। अस्मिन्नेव क्षणे नैकनौकापरिवृतः कोऽपि मद्गुरभ्यधावत्। अबिभयुर्यवनाः। तावदतिजवा नौकाः श्वान इव वराहमस्मत्पोतं पर्यरुत्सत।

my bed, he got me fettered by iron chains by several strong persons, with my strong arms enchained And when I suddenly awoke, he said: 'O wicked person, I heard all the talk of that vile Candrasenā audible through the latticed window, through this hunch-back maid who was appointed just for that purpose. So you are the sweetheart of the wretched Kandukāvatī and I am to be your dependent! And not to trangress your words, I have to give Candrasenā to Kos'adāsa?' With these words, he glanced at a servant nearby and said "Throw him in the ocean" He, much delighted as though winning a kingdom, replied "As the Prince commands" and did accordingly. I, supportless, swam here and there by my arms, and clinging by my chest to a log of wood which I got through luck swam till the end of that day and also of the whole night. In early morning was seen a ship There were Yavanas therein They pulled me up, and made the following report to their leading shipmate named Rāmeṣu: "Here is a person found in the waters, who is tied by iron-fetters. He may be able to water a thousand grape-vines in a moment." Just that moment there sped in a galley, surrounded by many boats. The Yavanas were terrified. The boats, sailing very swiftly, surrounded our boat like a pack of dogs closing in on a boar. There

[1] अतिबलपुरुषैः

प्रावर्तत च संप्रहारः। पराजायिषत यवनाः। तानहमगतीनवसीदतः समाश्वास्यालपिषम्—'अपनयत मे निगडबन्धनम्। अयमहमवसादयामि वः सपत्नान्' इति। अमी तथाऽकुर्वन्। सर्वांश्च तान्प्रतिभटान्भल्लवर्षिणा भीमटंकृतेन शार्ङ्गेण लवलवीकृताङ्गानकार्षम्। अवप्लुत्य हतविध्वस्तयोधमस्मत्पोतसंसक्तपोतममुत्र नाविकनायकमनभिसरमभिपत्य जीवग्राहमग्रहीषम्। असौ चासीत्स एव भीमधन्वा। तं चाहमवबुध्य जातव्रीडमब्रवम्—'तात किं दृष्टानि कृतान्तविलसितानि' इति। ते तु सांयात्रिका मदीयेनैव शृङ्खलेन तमतिगाढं बद्ध्वा हर्षकिलकिलारवमकुर्वन्मां चापूजयन्।

दुर्वारा तु सा नौरननुकूलवातनुन्ना दूरमभिपत्य कमपि द्वीपं निबिडमाश्लिष्टवती। तत्र च स्वादु पानीयमेधांसि कन्दमूलफलानि च संजिघृक्षवो गाढपातितशिलायामवातराम। तत्र चासीन्महाशैलः। सोऽहम्—'अहो रमणीयोऽयं पर्वतनितम्बभागः, कान्ततरेयं गन्धै-

ensued a scuffle, and the Yavanas were defeated therein. As they became helpless and despondent, I comforted them and said. "Remove these fetters from me. I shall defeat your enemies." They did accordingly And I piereed to pieces the bodies of all these enemies by my bow showering arrows, with a formidable twang. And jumping on the boat, adjoining to ours, the warriors whereon were already killed, I apprehended alive, the leader of those sailors, who had not entered the fray. And that leader was none else but Bhimadhanvan. I recognised him and asked him who was crest-falled (lit. ashamed). 'Good man, have you seen the decrees of Fate?' Those sailors (viz. Yavanas), fettered him very securely by the very chains that had fettered me; and bubbling with joy, honoured me

That boat again, which became uncontrollable, when swept by an unfavourable wind, sailed for a considerable distance and grounded on a certain island. There casting the stone-anchor firmly, we disembarked there in quest of sweet water, fuel and fruits and roots. There was a big mountain there. Then I unconsciously climbed right to its peak, while observing with

१ पराजयिषत; पराजैषत २ दुर्वहा ३ पतित ४ शिलावलयम्
५ शैलेयवती

पाषाणवत्युपत्यका, शिशिरमिदमिन्दीवरारविन्दमकरन्दबिन्दुचन्द्रकोत्तरं गोत्रवारि, रम्योऽयमनेकवर्णकुसुममञ्जरीमञ्जुलतरस्तरुवनाभोगः' इत्यतृप्ततरया दृशा बहुबहु पश्यन्नलक्षिताध्यारूढक्षोणीधरशिखरः शोणीभूतमुत्प्रभाभिः पद्मरागसोपानशिलाभिः किमपि नालीकपरागधूसरं सरः समभ्यगमम्। तत्र स्नातैश्च[2] काँश्चिदमृतस्वादून्बिसभङ्गानास्वाद्य, अंसलग्नकह्लारस्तीरवर्तिना केनापि भीमरूपेण ब्रह्मराक्षसेनाभिपत्य 'कोऽसि, कुतस्त्योऽसि' इति निर्भर्त्सयताऽभ्यधीये। निर्भयेन च मया सोऽभ्यधीयत—'सौम्य,सोऽहमस्मि द्विजन्मा। शत्रुहस्तादर्णवम्, अर्णवाद्यवननावम्, यवननावश्चित्रग्रावाणमेनं पर्वतप्रवरं गतो यदृच्छयाऽस्मिन्सरसि विश्रान्तः। भद्रं तव' इति। सोऽब्रूत—'न चेद् ब्रवीषि प्रश्नानश्नामि त्वाम्' इति। मयोक्तम्—'पृच्छा[4] तावत् भवतु' इति। अथावयोरेकयाऽऽर्ययाऽऽसीत्संलापः—

किं क्रूरं स्त्रीहृदयं किं गृहिणः प्रियहिताय दारगुणाः।
कः कामः संकल्पः किं दुष्करसाधनं प्रज्ञा॥

unsatiated eyes again and again various scenes (with the thoughts): 'How charming is this skirt of the mountain, lovelier still is this slope full of benzoin, cool is the water of this mountain-stream, which has circles thereon made by honey-drops from blue lotuses; here is a cool expanse of a grove of trees charming with variegated clusters of flowers!' And I came to a lake, which was reddened by radiant stair-slabs of ruby and was dusky with lotus-pollen. I bathed therein and partook of some nectarlike lotus-stalks; and while I had collected some lotuses and put them on my shoulders, I was chidingly accosted by a certain Brahmarākṣasa with the words 'Who are you? And whence?' Fearlessly I told him: 'Good man, I am a Brahmin who happened to fall into the ocean from the enemy's hand; from the ocean I happened to be in a boat of Yavanas; and from the boat of Yavanas I chanced to come here to this excellent mountain having multicoloured minerals & have been resting near this lake. May you fare well.' He said: 'If you do not reply to my questions, I would devour you.' I said to him: 'First ask them.' And then there ensued a conversation between us in an Āryā (as follows):—"What is cruel?" "The heart of a woman" "What leads to the good and happiness of a

१ मञ्जरीभरः २ स्नात्वा ततश्च ३ काश्चित् ४ पृच्छ तावत्। भवत्विति।

'तत्र धूमिनीगोमिनीनिम्बवतीनितम्बवत्यः प्रमाणम् ।' इत्युपदिष्टो मया सोऽब्रूत—'कथय कीदृश्यस्ताः' इति । अत्रोदाहरम्—

'अस्ति त्रिगर्तो नाम जनपदः। तत्रासन्गृहिणस्त्रयः स्फीतसार-धनाः सोदर्या धनकधान्यकधन्यकाख्याः । तेषु जीवत्सु न ववर्ष वर्षाणि द्वादश दशशताक्षः । क्षीणसारं सस्यम्, ओषध्यो वन्ध्याः, न फलवन्तो वनस्पतयः, क्लीबा मेघाः, क्षीणस्रोतसः स्रवन्त्यः, पङ्कशेषाणि पल्वलानि, निर्निस्यन्दान्युत्समण्डलानि, विरलीभूतं कन्दमूलफलम्, अवहीनाः कथाः, गलिताः कल्याणोत्सवक्रियाः, बहुलीभूतानि तस्कर-कुलानि, अन्योन्यमभक्षयन्प्रजाः, पर्यलुठन्नितस्ततः बलाकापाण्डुराणि नरशिरःकपालानि, पर्यहिण्डन्त शुष्काः काकमण्डल्यः, शून्यीभूतानि नगरग्रामखर्वटपुटभेदनादीनि । त एते गृहपतयः सर्वधान्यनिचयमुप-युज्याजाविकं गवलगणं गवां यूथं दासीदासजनमपत्यानि ज्येष्ठमध्यम-

householder?" "The qualities of a (good) wife" "What is (real) ambition (lit desire)?" "Resoluteness of purpose" "What is that, which achieves things difficult to be achieved?" "Ingenuity (or 'Ready wit' or 'intelligence')." Here the authoritative examples are Dhūmini, Gomini, Nimbavati and Nitambavati.' When he was thus told by me, he said 'Just tell me how they were (so)' To that I replied: 'There is country named Trigarta. There were three householders, having a large property, who were uterine brothers and who were named Dhanaka, Dhānyaka and Dhanyaka Once, in their lifetime, the thousand-eyed god (viz Indra) did not send rains for twelve years The crops withered; the plants became barren, the trees became fruitless; the clouds were impotent (i. e. not yielding rains), the rivers had their streams attenuated, the lakes had only mud left in; the springs had no water flowing therefrom, fruits and roots became scarce; conversations ceased, the auspicious festivities were held in abeyance, gangs of robbers multiplied, people ate (i e harassed) each other; human skulls white like female cranes rolled about here and there; hosts of famished crows hovered about; and cities, villages, towns and hamlets were deserted. These three householders, having first used up all store of corn, and then eating serially sheep & goats, buffaloes and cattle, maids & slaves, children and the wives of the

१ इतीयदुक्त्वा. २ उपदिष्टे. ३ अथो॰ ४ औषध्यः ५ अजाविकटम्.

भार्ये च क्रमण भक्षयित्वा 'कनिष्ठभार्या धूमिनी श्वो भक्षणीया' इति समकल्पयन्। अथ कनिष्ठो[1] धन्यकः प्रियां स्वामत्तुमक्षमस्तया सह तस्यामेव निश्यपासरत्। मार्गक्लान्तां चोद्वहन्वनं जगाहे। स्वमांसासृगपनीतक्षुत्पिपासां तां नयन्नन्तरे[2] कमपि निकृत्तै[3]पाणिपादकर्णनासिकमवनिपृष्ठे विचेष्टमानं पुरुषमद्राक्षीत्। तमप्यार्द्राशयः स्कन्धेनोद्वहन्कन्दमूलमृगबहुले गहनोद्देशे यत्नरचितपर्णशालश्चिरमवसत्। अमुं च रोपितव्रणमिङ्गुदीतैलादिभिरामिषेण शाकेनात्मनिर्विशेषं पुपोष। पुष्टं च तमुद्रिक्तधातुमेकदा मृगान्वेषणाय च प्रयाते धन्यके सा धूमिनी रिरंसयोपातिष्ठत्। भर्त्सिताऽपि तेन बलात्कारमरीरमत्। निवृत्तं च पतिमुदकाभ्यार्थिनम् 'उद्धृत्य कूपात्पिब[4], रुजति मे शिरः शिरोरोगः' इत्युदञ्चनं सरज्जुं पुरश्चिक्षेप। उदञ्चन्तं[5] च तं कूपादपः क्षणात्पृष्ठतो गत्वा प्रणुनोद। तं च विकलं स्कन्धेनोद्वह्य देशाद्देशान्तरं परिभ्रमन्ती

eldest & the middle brother, decided "We shall consume Dhūminī the wife of the youngest one, tomorrow." The youngest one, Dhanyaka, unable to eat his beloved ran away with her that very night. And carrying her who was fatigued by the journey he entered a forest While carrying her, satisfying her hunger and thirst by giving his own flesh and blood, he happened to see on the way a certain person, whose hands, feet, ears and nose were cut off and who was wallowing on the ground. He carried him through compassion on his shoulders, and building a hut with (great) efforts in a forest-region, abounding in bulbous roots and game, he dwelt there for a considerable time. And after getting his wounds healed by Ingundī oil etc., nourished him well, just like his own self, by flesh and vegetables Once, when Dhanyaka had gone out in search of game, Dhūminī approached that person who had become quite strong and was abounding in virile semen, with a desire for sexual intercourse. And though upbraided by him, she forcibly dallied with him. And when her husband returned, and asked for water, she threw a pitcher along with a rope before him with the words: 'Draw water from the well and drink it. I am suffering from a (severe) headache' And while he was drawing water from the well, she quickly went from behind and pushed him (in the well). And then carrying that lame person on her shoulder, she wandered from place to place; and obtained a great reputation as a chaste

१ कनीयान्. २ अन्तरा. ३ अरिनिकृत्त. ४ पिब जलम्. ५ उद्धरयन्तम्.

पतिव्रताप्रतीतिं लेभे बहुविधाश्च पूजाः। पुनरवान्तिराजानुग्रहादतिमहत्या भूत्या न्यवसत्[1]। अथ पानीयार्थिसार्थजनसमापत्तिदृष्टोध्दृतमवन्तिषु भ्रमन्तमाहारार्थिनं भर्तारमुपलभ्य सा धूमिनी 'येन मे पतिर्विकलीकृतः स दुरात्माऽयम्' इति तस्य साधोश्चित्रवधमज्ञेन राज्ञा समादेशयांचकार। धन्यकस्तु दत्तपश्चाद्बन्धो वध्यभूमिं नीयमानः सशेषत्वादायुषः 'यो मया विकलीकृतोऽभिमतो भिक्षुः स चेन्मे पापमाचक्षीत युक्तो मे दण्डः' इत्यदीनमधिकृतं जगाद। 'को दोषः' इत्युपनीय दर्शितेऽमुष्मिन्स विकलः पर्यश्रुः पादपतितस्तस्य साधोस्तत्सुकृतमसत्याश्च तस्यास्तथाभूतं दुश्चरितमार्यबुद्धिराचचक्षे। कुपितेन राज्ञा विरूपितमुखी सा दुष्कृतकारिणी कृता श्वभ्यः पाचिका। कृतश्च धन्यकः प्रसादभूमिः। तद् ब्रवीमि—'स्त्रीहृदयं क्रूरम्' इति।

पुनरनुयुक्तो गोमिनीवृत्तान्तमाख्यातवान्—'अस्ति द्रविडेषु काञ्ची

lady and also manifold honours. And through the favour of the king of Avantis she dwelt in a great prosperity She happened to come across her husband, who was lifted out (of the well) when seen accidentally by some members of a caravan, who had gone (to the well) in quest of water, and who was begging alms in the country of Avanti And then that Dhumini got a cruel death-sentence passed on him by the king who was ignorant of the facts of the case, reporting: 'This is the wicked person by whom my husband was maimed in this way'. Dhanyaka, whose hands were fettered behind, and who was being led to the execution place, (got an idea) as his days were not yet numbered, and he said boldly to the officer in charge (of himself): 'If that mendicant who is alleged to be maimed by me, would charge me with that offence, I should then be deservedly punished'. (The officer said to himself) 'What harm is there (if this be verified)'. And this person was shown (to that cripple) In tears, the cripple, fell at the feet of that good person (Dhanyaka), and noble-minded as he was, he narrated the good actions of him (Dhanyaka), and the evil deeds as perpetrated by that vile lady. The king got angry and ordering that woman to be disfigured made her a cook for the dogs (i. e she was disgracefully banished) And Dhanyaka was (greatly) favoured. So I said: 'Cruel is (indeed) the heart of women'

When requested again, (I) narrated the story of Gomini (It

१ 'तस्मिन्देशे' इति अधिकौ शब्दौ क्वचित्।

नाम नगरी। तस्यामनेककोटिसारः श्रेष्ठिपुत्रः शक्तिकुमारो नामासीत्। सोऽष्टादशवर्षदेशीयश्चिन्तामापेदे— 'नास्त्यदाराणामननुगुणदाराणां वा सुखं नाम। 'तत्कथं[1] गुणवद्विन्देयं[2][3] कलत्रम्' इति। अथ परप्रत्ययाहृतेषु दारेषु याद्दच्छिकीं संपत्तिमनभिसमीक्ष्य कार्तान्तिको नाम भूत्वा वस्त्रान्तपिनद्धशालिप्रस्थो भुवं बभ्राम। 'लक्षणज्ञोऽयम्' इत्यमुष्मै कन्याः कन्यावन्तः प्रदर्शयाम्बभूवुः। यां कांचिल्लक्षणवतीं सवर्णां कन्यां दृष्ट्वा स किल स्म ब्रवीति—'भद्रे शक्नोषि किमनेन शालिप्रस्थेन गुणवदन्नमस्मानभ्यवहारयितुम्' इति। स हसितावधूतो गृहाद् गृहं प्रविश्याभ्रमत्। एकदा तु शिबिषु कावेरीतीरपत्तने[4] सह पितृभ्यामवसितमहर्द्धिमवशीर्णभवनसारां धात्र्या प्रदर्श्यमानां कांचन विरलभूषणां कुमारीं ददर्श। अस्यां संसक्तचक्षुश्चातर्कयत्—'अस्याः खलु कन्यकायाः सर्व एवावयवा नातिस्थूला[5] नातिकृशा नातिह्रस्वा नातिदीर्घा न विकटा मृजावन्तश्च। रक्ततलाङ्गुली यवमत्स्यकमलकलशाद्यनेकपुण्य-

was as follows –) 'There is a city named Kāñcī in the Draviḍa country. There dwelt a merchant's son named S'aktikumāra who possessed several crores of wealth. When he was eighteen he reflected · 'There can be no happiness to persons without wives or with bad wives. So how shall I get a worthy wife' Thinking that there cannot be the expected degree of excellence in wives wedded on the advice of others, he, taking the disguise of an astrologer, and binding a prastha-full of paddy in the end of his garment moved about the world. Fathers of girls showed their daughters to him as he was a knower of auspicious marks (on the body). Whenever he came across any girl of a like caste and possessed of auspicious marks, he used to ask her 'Good girl, can you serve me tasty food by this prastha-full of rice?' He (who was generally then) ridiculed and dismissed, went on wandering from house to house One day, in the S'ibi country, in a city on the bank of Kāverī, he happened to see a certain girl, who had lost her great prosperity along with her parents, and whose household property too was ruined, and who was shown (to him) by her nurse. Cogitating her, he reflected 'All the limbs of this girl are neither too fat nor too thin; neither too long nor too short, nor are they too large; and they are bright (lit polished) Her

१ तत्कथं न गुणवद्विधेयम्. २ 'नु' इत्यधिकं पदं क्वचित्. ३ विधेयम्. ४ कावेरीदक्षिणतीरेषु. ५ न स्थूला न कृशाः

लेखालाञ्छितौ करौ, सम[1]गुल्फसंधी मांसलावशिरालौ चाङ्घ्री, जङ्घे चानुपूर्ववृत्ते, पीवरोरुग्रस्ते इव दुरुपलक्ष्ये जानुनी, सकृद्विभक्तश्च-तुरस्रः ककुन्दरविभागशोभी रथाङ्गाकारसंस्थितश्च नितम्बभागः तनुतरमीषन्निम्नं गम्भीरं नाभिमण्डलम्, वलित्रयेण चालङ्कृतमुदरम्, उरोभागव्यापिनावुन्मग्न[2]चूचुकौ विशालारम्भशोभिनौ पयोधरौ, धनधान्यपुत्रभूयस्त्वचिह्नलेखालाञ्छिततले स्निग्धोद[3]ग्रकोमलनखमणी ऋ[4]ज्वनुपूर्ववृत्तताम्राङ्गुली संनतांसदेशे सौकुमार्यवत्यौ निमग्नपर्वसंधी च बाहुलते, तन्वी कम्बुवृत्तबन्धुरा च कन्धरा, वृत्तमध्यविभक्तरागाधरं अ[5]संक्षिप्तचारुचिबुकं आपूर्णकठिनगण्डमण्डलं असं[6]गतानुवक्रनीलस्नि-ग्धभ्रूलतं, अनतिप्रौढतिलकुसुमसदृशनासिकं असितधवलरक्तत्रिभाग-भासुरमधुरा[7]धीरसञ्चारमन्थरायतेक्षणं इन्दुशकलसुन्दरललाटं इन्द्र-

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hands are possessed of red palms and fingers and are marked by auspicious lines of a barley-grain, fish, lotus, a pitcher and the like Her feet have even ankle-joints, and are fleshly, with no veins prominent Her thighs are taperingly rounded Her kness are hardly visible being oppressed beneath her plump thighs The region of her hips is evenly divided, symmetrical, beautiful with the cavities of the loins and wheel-like Her deep navel is slender and slightly depressed Her belly is adorned by three lines. Her breasts cover her whole bosom, possess nipples just peeping out and are beautiful with their great expanse. Her creeperlike arms are possessed of palms marked with (auspicious) marks suggestive of abundance of wealth, corn and progeny, (they are) possessed of jewel-like nails which are glossy, prominent and delicate, (they) have straight symmetrically-formed and reddish fingers , (they). have shoulders which are drooping, and (they) are charming and possessed of depressed joints Her neck is slender, and rounded charmingly like a conch Her lotuslike face is possessed of well rounded lips red in the middle , it has a chin not contracted and beautiful ; it has cheeks well-developed and firm , the eyebrows are glossy blue, well-curved and unconnected , the nose is like a budding seasamum flower , the eyes are large, languid in then sweet and nervous glances and are dark, white and red in their three parts (or red at corners) The forehead is beautiful like the half-crescent moon,

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१ मग्नगुल्फसंधी. २ उन्मुखाननचूचुकौ. ३ स्निग्धोदर. ४ मृदु.
५ अंसक्षिप्तम्. ६ संगता० ७ मधुरधीर.

नीलशिलाकाररम्यालकपङ्क्ति द्विगुणकुण्डलितम्लाननालीकनालल-म्बितलम्बश्रवणपाशयुगलमाननकमलम्, अनतिभङ्गुरो बहुलः पर्यन्तेऽप्यकपिलरुचिरायामवानेकैकनिसर्गसमस्निग्धनीलो गन्धग्राही च मूर्धजकलापः। सेयमाकृतिर्न व्यभिचरति शीलम्। आसज्जति च मे हृदयमस्यामेव। तत्परीक्ष्यैनामुद्वहेयम्। अविमृश्यकारिणां हि नियतमनेकाः पतन्त्यनुशयपरम्पराः, इति स्निग्धदृष्टिराचष्ट—'भद्रे, कच्चिदस्ति कौशलं शालिप्रस्थेनानेन संपन्नमाहारमस्मानभ्यवहारयितुम्' इति। ततस्तया वृद्धदासी साकूतमालोकिता। तस्य हस्तात्प्रस्थमात्रं धान्यमादाय कचिदलिन्दोद्देशे सुसिक्तसमृष्टे दत्तपादशौचमुपावेशयत्। सा[1] कन्या तान् गन्धशालीन्संक्षुद्य मात्रया विशोष्यातपे मुहुर्मुहुः परिवर्त्य स्थिरसमायां भूमौ नालीपृष्ठेन मृदुमृदु घट्टयन्ती तुषै[2]रखण्डैस्तण्डुलान्पृथक्चकार। जगाद च धात्रीम्—'मातः, एभिस्तुषैरर्थिनो भूषणमृजाक्रियाक्षमैः स्वर्णकाराः। तेभ्य इमान्दत्त्वा लब्धाभिः काकि-

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the tresses are charming and (dark blue) like the sapphire-stone Her tapering ear-lobes are possessed of hanging (pendants of) lotus stalks, now faded, and double-folded round them Her locks are not too curly, luxuriant, not tawny even at the tips, long, with each hair growing naturally even and glossy, and redolent of sweet scent This beautiful form would not belie (the expectations of an equally) good character. And my heart feels attached to her So I would wed her after testing her (For) persons who act thoughtlessly have certainly to suffer many a series of occasions of regret With these thoughts he said to her with an affectionate look, "Good girl, do you have the cleverness to serve me with good food with this prasthaful of paddy?" Then she looked significantly at her old maid servant, and taking from his hand the prasthaful of grain made him sit on a raised seat near the door, which was well besmeared with cowdung, after giving him water to wash his feet. Then that girl pounded that scented paddy, dried it a little in the sun, turned it over and over a firm and even ground, and gently striking the grains (rubbing them) with the back of a pestle, separated the whole rice from husks. And then she said to her nurse—'Mother, goldsmiths are in need of this husk to cleanse the jewellery with. So sell this to them; and with the Kākiṇis (coins) obtained, bring some substantial fuel–

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१ अथ च. २ साथ.

णीभिः स्थिरतराण्यनत्यार्द्राणि नातिशुष्काणि काष्ठानि मितंपचां स्थालीमुभे शरावे चाहर ' इति । तथाकृते तया तांस्तण्डुलाननतिनि-म्नोत्तानविस्तीर्णकुक्षौ ककुभोलूखले लोहपत्रवेष्टितमुखेन समशरीरेण विभाव्यमानमध्यतानवेन व्यायतेन गुरुणा खादिरेण मुसलेन चतु-रललितोत्क्षेपणावक्षेपणायासितभुजमसकृदङ्गुलीभिरुद्धृत्योद्धृत्यावहत्य शूर्पशोधितकणकिंशारुकांस्तण्डुलानसकृदद्भिः प्रक्षाल्य क्वथितपञ्चगुणे जले दत्तचुल्लीपूजा प्राक्षिपत् । प्रश्लथावयवेषु प्रस्फुरत्सु तण्डुलेषु मुकुलावस्थामतिवर्तमानेषु संक्षिप्यानलमुपहितमुखपिधानया स्थाल्याऽन्नमण्डमगालयत् । दर्व्या चावघट्ट्य मात्रया परिवर्त्य समपक्वेषु सिक्थेषु तां स्थालीमधोमुखीमवातिष्ठिपत् । इन्धनान्यन्तःसाराण्यम्भसा सम-भ्युक्ष्य प्रशमिताग्नीनि कृष्णाङ्गारीकृत्य तदर्थिभ्यः प्राहिणोत्—' एभि-र्लब्धाः काकिणीर्दत्वा शाकं घृतं दधि तैलमामलकं चिञ्चाफलं च

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wood neither too wet, nor too dry, a cooking vessel of a fixed measure and two platters. When it was done accordingly by her (the nurse), she (the girl) pounded these rice in a mortar of Kakubha tree which was spacious but not too deep nor too shallow, with a heavy big pestle of khadira wood, having an iron-plated end, and having an even shape with an obvious slenderness at the middle lifting the pestle and striking repeatedly with her hands exerting themselves in the skilful & graceful lifting up and bringing down (of the pestle) She then winnowed the rice with a winnowing basket removing dust (or stone-) particles and awn therefrom, washed them with water more than once, and poured it in five times its quantity of boiling water, worshipping the hearth as she did so. When the rice were loosening and floating and had swollen up properly (lit became bigger than the budlike form), she lessened the fire and placing a covering plate on the vessel, filtered the scum She then stirred the rice with a ladle, turned them a little, and when all the rice were equally cooked, placed the vessel with mouth downwards Then she extinguished with water the fuel which was not yet consumed and turning the same in charcoal sent it (on sale) to those who are in need thereof (through her maid, telling her) 'Get Kākiṇis hereof and purchase therefrom, as would be availables, vegetables, ghee, curds, oil,

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१ नातिनिम्न. २ ललितक्षेपणोत्क्षेपणायासित. ३ चावगाह्य; चावग्राह्यः. ४ परावृत्य. ५ निरुष्णाङ्गारीकृत्य.

यथालाभमानय ' इति । तथानुष्ठिते च तया द्वित्रानुपदंशानुपपाद्य तदन्नमण्डमार्द्रवालुकोपहितनवशरावगतमतिमृदुना तालवृन्तानिलेन शीतलीकृत्य सलवणसम्भारं दत्ताङ्गारधूपवासं च संपाद्य, तदप्यामलकं श्लक्ष्णपिष्टमुत्पलगन्धि कृत्वा धात्रीमुखेन स्नानाय तमचोदयत् । तया च स्नानशुद्धया दत्ततैलामलकः क्रमेण सस्नौ । स्नातः सिक्तमृष्टे कुट्टिमे फलकमारुह्य पाण्डुरहरितस्य त्रिभागशेषलूनस्याङ्गणकदलीपलाशस्योपरि शरावद्वयं दत्तमार्द्रमभिमृशन्नतिष्ठत् । सा तु तां पेयामेवाग्रे समुपाहरत् । पीत्वा चापनीताध्वक्लमः प्रहृष्टः प्रक्लिन्नसकलगात्रः स्थितोऽभूत् । ततस्तस्य शाल्योदनस्य दर्वीद्वयं दत्वा सर्पिर्मात्रां सूपमुपदंशं चोपजहार । इमं च दध्ना च त्रिजातकावचूर्णितेन सुरभिशीतलाभ्यां च कालशेयकाञ्जिकाभ्यां शेषमन्नमभोजयत् । सशेष एवान्धस्यसावतृप्यत् । अयाचत च पानीयम् । अथ नवभृङ्गारसंभृतमगुरुधूपधूपितमभिनवपाटलकुसुमवासितमुत्फुल्लोत्पलग्रथितसौरभं वारि

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myrobalans and tamarind.' When it was done accordingly, she prepared two or three condiments, cooled the scum kept in a new earthen vessel on wet sand by a very gentle breeze of a palm fan, added salt to it and fumigated it with perfumes evaporated on charcoals, and powdering well the myrobalans and making them fragrant with lotuses, requested (S'aktikumāra), through the nurse, to bathe And he bathed, after being given oil and myrobalans by her (i. e. the nurse) who had herself bathed too. After the bath, he sat on a wooden seat placed on the paved floor which was (well) sprinkled and swept, and began to wipe the two wet platters placed on a leaf of a plaintain-tree growing in the court-yard which was cut onethird, and which was whitish green She first served that scum He drank the same, had his fatigue of journey removed, and remained delighted and with all his limbs sweating Then she gave him two spoonfuls of boiled rice and also served him some ghee, soup and condiments. Then she served him the remaining food with curds spiced with pepper, cinnamon and ginger, and with fragrant and cool buttermilk and gruel He was satisfied just when some food was still remaining; and asked for water Thereupon she poured out to him a stream of water from a new Bhrngāra (a type of jug), which was fumigated with

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१ स्नापितः २ हरितत्रिभाग ३ अर्द्रः ४ मृशन्

नालीधारात्मना पातयाम्बभूव। सोऽपि मुखोपहितशरावेण हिमशिशिरकणकरालितारुणायमानाक्षिपक्ष्मा धारारवाभिनन्दितश्रवणः स्पर्शसुखोद्भिन्नरोमाञ्चकर्कशकपोलः परिमलप्रवालोत्पीडफुल्लघ्राणरन्ध्रो माधुर्यप्रकर्षावर्जितरसनेन्द्रियस्तदच्छं पानीयमाकण्ठं पपौ। शिरःकम्पसंज्ञावारिता च पुनरपरकरकेणाचमनमदत्त कन्या। वृद्धया तु तदुच्छिष्टमपोह्य हरितगोमयोपलिप्ते कुट्टिमे स्वमेवोत्तरीयकर्पटं व्यवधाय क्षणमशेत। परितुष्टश्च विधिवदुपयम्य कन्यां निन्ये। नीत्वैतदनपेक्ष्य कामपि गणिकावरोधमकरोत्। तामप्यसौ प्रियसखीमिवोपाचरत्। पतिं च दैवतमिव मुक्ततन्द्रा पर्यचरत्। गृहकार्याणि चाहीनमन्वतिष्ठत्। परिजनं च दाक्षिण्यनिधिरात्माधीनमकरोत्। तद्गुणवशीकृतश्च भर्ता सर्वमेव कुटुम्बं तदायत्तमेव कृत्वा तदेकाधीनजीवितशरीरस्त्रिवर्गं निर्विवेश। तद्ब्रवीमि—'गृहिणः प्रियहिताय दारगुणाः' इति।

the incense of black aloe-wood, and charged with the fragrance of fresh Patala flowers and scented with the fragrance of blooming lotuses He too drank that clear water to his heart's content from a drinking plate held to his mouth, while his eyelashes looked tawny on account of being fringed with cool snowlike drops of water, his ears were delighted to hear the sound of the stream, his cheeks looked rough with horripilation caused by the pleasure of touch, his nostrils were full of the thick fragrance, and his tongue was pleased with extreme sweetness And when the girl was beckoned by the nod of the head to stop serving water, she gave an ācamana by another vase When the remnants of the food were removed by the old nurse and the paved floor was besmeared with green cowdung, he slept for a while on his own upper garment spread out Being pleased, he married the girl according to the appropriate rites and took her away After (thus) taking her, he neglected her and kept association with a prostitute But she treated that prostitute also as her dear friend And diligently served her husband as a deity. And she performed the household chores with no less sincerity And, greately courteous, she won over the servants to herself Her husband too, won over by her merits, made her the mistress of the whole family and with his life and body solely in her charge enjoyed the three objects of human existence. So I said 'The qualities of a wife lead to the good and

१ नालीति नास्ति क्वचित् २ प्रवाहो० ३ आवर्जित.

ततस्तेनानुयुक्तो निम्बवतीवृत्तमाख्यातवान्—'अस्ति सौराष्ट्रेषु वलभी नाम नगरी। तस्यां गृहगुप्तनाम्नो गुह्यकेन्द्रतुल्यविभवस्य नाविकपतेर्दुहिता रत्नवती नाम। तां किल मधुमत्याः समुपागम्य बलभद्रो नाम सार्थवाहपुत्रः पर्यणैषीत्। तयाऽपि नववध्वा रहसि रभसविघ्नितसुरतसुखो झटिति द्वेषं अल्पेतरं बबन्ध। न तां पुनर्द्रष्टुमिष्टवान्। तद्गृहागमनमपि सुहृद्वाक्यशतातिवर्ती लज्जया परिजहार। तां च दुर्भगां तदाप्रभृत्येव 'नेयं रत्नवती निम्बवती चेयम्' इति स्वजनः परजनश्च[2] परिबभूव। गते च कस्मिंश्चित्काले[3] सा त्वनुतप्यमाना 'का मे गतिः' इति विमृशन्ती कामपि वृद्धप्रव्राजिकां[4] मातृस्थानीयां देवशेषकुसुमैरुपास्थितामपश्यत्। तस्याः पुरो रहसि सकरुणं रुरोद। तयाऽप्युदश्रुमुख्या बहुप्रकारमनुनीय रुदितकारणं पृष्टा त्रपमाणाऽपि कार्यगौरवात्कथंचिदब्रवीत्—'अम्ब किं ब्रवीमि। दौर्भाग्यं नाम जीव-

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happiness of a householder.'

Then requested by him (i e the Brahmarākṣasa) I narrated the story of Nimbavatī (as follows:) 'There was a city named Valabhī in Saurāṣtra. There was, therein, a girl named Ratnavatī, the daughter of a chief of sea-traders by name Gṛhagupta, who had Kubera-like wealth. A son of a merchant, named Balabhadra came from Madhumatī and married her As she, the new bride obstructed his pleasure of dalliance in secret suddenly, he at once conceived a great hatred for her. He did not wish to see her any more And against the advice of hundreds of his friends he avoided through shame the arrival of hers at his house (or the visiting by him of her house). And since that time the relatives and strangers condemned that unfortunate girl with the remark: 'she is not Ratnavatī but Nimbavatī (i e. possessed of the bitterness of nimba tree) only' As some time passed, she began to repent (for her behaviour) and reflect as to how she could pass her life; (once) she saw a mother-like old nun, who brought to her flowers taken after worshipping an idol In her presence, she wept bitterly, in secret. The nun too, in tears, inquired in various ways about the cause of her weeping; and though bashful (to tell the secret), she somehow spoke to her, through the importance of her work, as follows —'Mother, what can I say? Being disliked by husband

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१ तदनुयुक्तो २ परिजनश्च ३ कालान्तरे ४ परिव्राजिकाम्.

न्मरणमेवाङ्गनानां, विशेषतश्च कुलवधूनाम्। तस्याहमस्म्युदाहरण-भूता। मातृप्रमुखोऽपि ज्ञातिवर्गो मामवज्ञयैव पश्यति। तेन सुदृष्टां मां कुरु। न चेत्त्यजेमद्यैव निष्प्रयोजनान्प्राणान्। आ विरामाच्च मे रहस्यं नाश्राव्यम्।' इति पादयोः पपात। सैनामुत्थाप्योद्बाष्पोवाच—'वत्से मा अध्यवस्यः साहसम्। इयमस्मि त्वन्निदेशवर्तिनी। यावति[1] ममोपयोगः तावति भवाम्यन्याधीना। यद्येवासि[2] निर्विण्णा तपश्चर त्वं मदधिष्ठिता पारलौकिकाय कल्याणाय। नन्वयमुदर्कः प्राक्तनस्य दुष्कृतस्य यदनेनाकारेणेदृशेन शीलेन जात्या चैवंभूतया समनुगता सत्यकस्मादेव[3] भर्तृद्वेष्यतां गताऽसि। यदि कश्चिदस्त्युपायः पतिद्रोहप्रतिक्रियायै, दर्शयामुम्। मतिर्हि ते पटीयसी' इति। अथासौ कथ-चित्क्षणमधोमुखी ध्यात्वा दीर्घोष्णश्वासपूर्वमवोचत्—'भगवति पति-रेव दैवतं वनितानाम्, विशेषतश्च कुलजानाम्। अतस्तच्छुश्रूषणाभ्युपा-यहेतुभूतं किंचिदाचरणीयम्। अस्त्यस्मत्प्रातिवेश्यो वणिक्। अभिजनेन

(daurbhāgyam) is indeed a living death to ladies, and specially so to ladies of high families And I am one such instance My kinsmen including my mother look upon me with disrespect So make me worthy of respect (by my kith and kin). Otherwise I would indeed abandon my life today And my secret should not be disclosed (to any one) till the end of my life' With those words she fell at her feet She raised her up, and said tearfully, 'My child, do not do any rash thing Here I promise to carry out your behest I shall be at your service to the best of my ability If you are disgusted (with life), practice penance under my guidance, to get bliss in the next world It is indeed a result of sins of the previous birth, that with such beauty, such character and such a noble birth you became so suddenly an object of your husband's hate If there is any method of removing the prejudice of your husband, tell me about it; for you are indeed cleverer (than me)' Then she, with her head hanging down, reflected for a moment and said: 'Revered ladyship, the husband himself is the deity to ladies; and specially so to ladies of noble birth. So something should be effected whereby I would get an opportunity to serve him. There is a neighbouring merchant of ours. And he excels all other citizens by his noble birth, wealth and the

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१ यावत्...तावत् २ यद्येवम् ३ एकदैव.

विभवेन राजान्तरङ्गभावेन च सर्वपौरानतीत्य वर्तते। तस्य कन्या कनकवती नाम मत्समानरूपावयवा ममातिस्निग्धा सखी। तया सह तद्विमानहर्म्यतले ततोऽपि द्विगुणमण्डिता विहरिष्यामि। त्वया तु तन्मातृप्रार्थनं सकरुणमभिधाय मत्पतिरेतद्गृहं कथंचनानेयः। समीपगतेषु च युष्मासु क्रीडामत्ता नाम कन्दुकं भ्रंशयेयम्। अथ तमादाय तस्य हस्ते दत्त्वा वक्ष्यसि—'पुत्र, तवेयं भार्यासखी निधिपतिदत्तस्य सर्वश्रेष्ठिमुख्यस्य कन्या कनकवती नाम। त्वामियमनवस्थो निष्करुणश्चेति रत्नवतीनिमित्तमत्यर्थं निन्दति। तदेष कन्दुको विपक्षधनं प्रत्यर्पणीयम्' इति। स तथोक्तो नियतमुन्मुखीभूय तामेव प्रियसखीं मन्यमानो मां, बद्धाञ्जलियाचमानायै मह्यं भूयस्त्वत्प्रार्थितः साभिलाषमर्पयिष्यति। तेन रन्ध्रेणोपाश्लिष्य रागमुज्ज्वलीकृत्य यथाऽसौ कृतसंकेतो देशान्तरमादाय मां गमिष्यति तथोपपादनीयम् इति। हर्षा[1]भ्युपेतया चानया तथैव सम्पादितम्। अथैतां कनकवतीति वृद्धताप-

confidence of the king. His daughter named Kanakavatī, who is very similar in beauty and limbs to me, is my very dear friend. I shall be playing with her on the terrace of her mansion, decorating myself twice as she You should somehow contrive to bring my husband to that house pleading in moving terms that that is her mother's desire. When you two would be near, I, as though through exstacy of sport, shall cause the ball to fall (towards you). You give that to him and tell him. My son, this girl is Kanakavatī, the daughter of the chief merchant of the city named Nidhipatidatta, and a friend of your wife. She always censures you for the sake of Ratnavatī, calling you reckless and cruel So you should return this ball (of hers), which is an enemy-property." When told like that, he would definitely look up, think me to be that dear friend of mine and, requested by you again, would give the ball longingly to me as I would beg for it with folded hands. Taking advantage of this circumstance (lit. loophole), you should arouse his passion in such a way that he would give an appointment to me and go away to another country" She, delighted, did exactly as told to do. Balabhadra, deceived by the old nun, took her away, along with her jewellery and ornaments, thinking her to be Kanakavatī, and slipped under the cover of

1 सहर्षा०

सीविप्रलब्धो बलभद्रः सरत्नसाराभरणामादाय निशि नीरन्ध्रे तमासि प्रावसत् । सा तु तापसी वार्तामापादयत्—'मन्देन मया निर्निमित्त-मुपेक्षिता रत्नवती श्वशुरौ च परिभूतौ सुहृदश्चातिवर्तिताः । तदत्रैव संसृष्टो जीवितुं जिह्रेमीति बलभद्रः पूर्वेद्युर्मामकथयत् । नूनमसौ तेन नीता व्यक्तिश्चाचिराद्भविष्यति' इति । तच्छ्रुत्वा तद्बान्धवास्तदन्वेषणं प्रति शिथिलयत्नास्तस्थुः । रत्नवती तु मार्गे कांचित्पण्यदासीं संगृह्य तयोह्यमानपाथेयाद्युपस्करा खेटकपुरमगमत् । अमुत्र च व्यवहारकुशलो बलभद्रः स्वल्पेनैव मूलेन महद्धनमुपार्जयत् । पौराग्रगण्यश्चासीत् । परिजनश्च भूयानर्थवशात्समाजगाम । ततस्तां प्रथमदासीं 'न कर्म करोषि, दृष्टं मुष्णासि, अप्रियं ब्रवीषि' इति परुषमुक्त्वा बहुताडयत् । चेटी तु प्रसादकालोपाख्यातरहस्यस्य वृत्तान्तैकदेशमात्तरोषा निर्बिभेद तच्छ्रुत्वा तु लुब्धेन दण्डवाहिना पौरवृद्धसंनिधौ 'निधिपतिदत्तस्य कन्यां कनकवतीं मोषेणापहृत्यास्मत्पुरे निवसत्येष दुर्मतिर्बलभद्रः ।

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darkness at night But the old nun circulated a rumour as follows:— 'Balabhadra had told me yesterday 'Ratnavatī was neglected without any cause by me, my parents-in-law were offended and friends were unheeded So I feel ashamed to live here in (her) company So clearly he must have taken her away; and the divulging of the fact would come soon' Hearing that, her kinsmen did not exert to search for her Ratnavatī again, hired a maidservant on the way and with the latter carrying on their bag and baggage, reached a town called Khetaka There Balabhadra, skilled in business, (soon) earned considerable wealth with a small outlay Soon he became the leading citizen (of the town); and he kept a large retinue on account of his wealth. He harshly upbraided the previous maidservant (with the words) "You do not do your work, rob things you come across, and speak disagreeably,' and severely belaboured her. The maidservant, through rage, gave out part of the secret which was confided to her while she was held in favour Hearing that, the greedy mayor (of the town), severely condemned Balabhadra in the presence of the elders (saying): 'This wicked Balabhadra is stealthily residing in our town after having kidnapped through deceit Kanakavatī, the daughter of Nidhipatidatta. Hence you should not stand in the

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१ सरत्नाभरणाम्. २ पाख्यातमस्या वृ०

तस्य सर्वस्वहरणं न भवद्भिः प्रतिबन्धनीयम्' इति नितरामभर्त्संयत[1]। भीतं च बलभद्रमभिजगाद रत्नवती—'न भेतव्यम्। ब्रूहि—नेयं निधिपतिदत्तैकन्या[2] कनकवती। वलभ्यामेव गृहगुप्तदुहिता रत्नवती नामेयं दत्ता पितृभ्यां मया च न्यायोढा। न चेत्प्रतीथं[3] प्रणिधिं प्रहिणुतास्या बन्धुपार्श्वम्' इति। बलभद्रस्तु तथोक्त्वा श्रेणीप्रातिभाव्येन तावदेवातिष्ठद्यावत्तत्पुरलेख्यलब्धवृत्तान्तो गृहगुप्तः खेटकपुरमागत्य सह जामात्रा दुहितरमतिप्रीतः[4] प्रत्यनैषीत्। तथा दृष्ट्वा रत्नवती कनकवतीति भावयतस्तस्यैव बलभद्रस्यातिवल्लभा जाता। तद्ब्रवीमि—'कामो नाम संकल्पः' इति। तदनन्तरमसौ नितम्बवतीवृत्तान्तमप्राक्षीत्—सोऽहमब्रवम्—'अस्ति शूरसेनेषु मथुरा नाम नगरी। तत्र कश्चित्कुलपुत्रः कलासु गणिकासु चातिरक्तः मित्रार्थं[5] स्वभुजमात्रनिर्व्यूढानेककलहः कलहकण्टक इति कर्कशैरभिख्यापिताख्यः प्रत्यवात्सीत्[6]। स चैकदा कस्यचिदागन्तोश्चित्रकरस्य हस्ते चित्रपटं ददर्श। तत्र काचिदाले-

way of the confiscation of his entire property' Ratnavati said to Balabhadra who was (quite) terrified: "Do not be afraid, you tell them, 'This is not Kanakavati, the daughter of Nidhipatidatta. This is Ratnavati by name, the daughter of Gṛhagupta, who was given by her parents and married by me in Valabhī itself. If you do not believe in this send an emissary to her relatives.' Balabhadra told like that and stayed there under the security of the merchant-guild till Gṛhagupta, learning the information from the letter sent from the city came to Kheṭakapura and very gladly took away his daughter along with his son-in-law. Seeing this happen, Balabhadra, who was supposing Ratnavati to be Kanakavati, began to love her all the more. Hence I say "Kāma is resoluteness of purpose." Then he inquired about the story of Nitambavati. Then I told: "There is a city named Mathurā in S'ūrasena country. There lived a certain noble youth, extremely attached to arts and harlots and who had undertaken many a fray for the sake of his friends, by the strength of his own arms, and who was nick-named by the hardened gentry as Kalahakaṇṭaka. Once he saw a picture-board in the hands of a visiting painter. A young lady, drawn in that painting made Kalahakaṇṭaka's mind lovesick,

१ अतर्जयत; अतर्ज्यत २ दत्तस्य ३ प्रतीतिरस्मिन्नर्थे ४ अतिप्रीतिः
५ मित्रार्थं कलत्रार्थं च ६ परिवव्राज.

ख्यगता युवतिरालोकमात्रेणैव कलहकण्टकस्य कामातुरं चेतश्चकार[1]।
स च तमब्रवीत्—'भद्र विरुद्धमिवैतत्प्रतिभाति। यतः कुलजादुर्लभं वपुः, आभिजात्यशंसिनी च नम्रता, पाण्डुरा च मुखच्छविः, अनतिपरिभुक्तसुभगा[2] च तनुः, प्रौढतानुविद्धा च दृष्टिः। न चैषा प्रोषितभर्तृका प्रवासचिह्नस्यैकवेण्यादेरदर्शनात्[3]। लक्ष्म चैतद्दक्षिणपार्श्ववर्ति। तादियं वृद्धस्य कस्यचिद्वणिजो नातिपुंस्त्वस्य यथार्हसम्भोगालाभपीडता गृहिणी त्वयेयमतिकौशलाद्यथादृष्टमालिखिता भवितुमर्हति' इति। स तमभिप्रशस्याशंसत्[4]—'सत्यमिदम्। अवन्तिपुर्यामुज्जयिन्यामनन्तकीर्तिनाम्नः सार्थवाहस्य भार्या यथार्थनामा[5] नितम्बवती नामैषा सौन्दर्यविस्मितेन मयेवमालिखिता' इति। स तदैवोन्मनायमानस्तद्दर्शनाय परिवव्राजोज्जयिनीम्। भार्गवो नाम भूत्वा भिक्षानिभेन[6] तद्गृहं प्रविश्य तां ददर्श। दृष्ट्वा चात्यारूढमन्मथो निर्गत्य पौरमुख्येभ्यः श्मशानरक्षामयाचत। अलभत च। तत्र लब्धैश्च शवावगुण्ठनपटादिभिः काम-

merely by a glance. And he said to him (i e. the artist). 'Good man, this seems to be a contradictory thing viz that the form (of this lady) is rare even amongst nobly born damsels, her modesty speaks of her blue blood, her face is pale white, her body is charming and not much enjoyed and yet her gaze has been shot with an elderliness! She certainly cannot be a lady whose husband is on travel, for there is no sign like single braid etc suggestive of (husband's) journey. And here is a sign on her right side (which speaks of her being enjoyed). So she seems to be the wife of some old merchant who has not much manliness in him, and who is suffering from lack of dalliance appropriate (to her youth); and you have depicted her very skilfully as she is' He praised him and said · 'This is so. This is one Nitambavatī of meaningful name, the wife of a merchant named Anantakīrti from Ujjayanī, the capital of Avanti, who has been painted by me, who was struck by her beauty' He immediately becoming disconsolate, proceeded to Ujjayini to see her Posing himself to be a fortune-teller, he entered her house for begging alms and saw her. And on seeing her he became extremely possessed by Cupid; and coming out requested the chief citizens for the work of guarding the cemetary and got the same And with the coverlets of corpses etc.

१ आलोचन० २ नातिपरिभोगसुलभा ३ एकेति नास्ति क्वचित्
४ अतिप्रशस्य ५ नामधेया ६ मिषेण.

प्यर्हन्तिकां नाम श्रमणिकामुपासांचक्रे। तन्मुखेन च नितम्बवतीमुपांशु मन्त्रयामास[1]। सा चैनां निर्भर्त्सयन्ती प्रत्याचचक्षे। श्रमणिकामुखाच्च दुष्करशीलभ्रंशां कुलस्त्रियमुपलभ्य रहसि दूतिकामशिक्षयत्—'भूयोऽप्युपतिष्ठ सार्थवाहभार्याम्। ब्रूहि चोपह्वरे, संसारदोषदर्शनात्समाधिमास्थाय मुमुक्षमाणो मादृशो जनः कुलवधूनां शीलपातने घटत इति क्व घटते। एतदपि त्वामत्युदारया[2] समृद्ध्या रूपेणातिमानुषेण प्रथमेन वयसोपपन्नां किमितरनारीसुलभं चापलं स्पृष्टं न वेति परीक्षा कृता। तुष्टास्मि तवैवमदुष्टभावतया। त्वामिदानीमुत्पन्नापत्यां द्रष्टुमिच्छामि। भर्ता तु भवत्याः केनचिद्ग्रहेणाधिष्ठितः पाण्डुरोगदुर्बलो भोगे चासमर्थः स्थितोऽभूत्। न च शक्यं तस्य विघ्नमप्रतिकृत्यापत्यमस्माल्लब्धुम्। अतः प्रसीद। वृक्षवाटिकामेकाकिनी प्रविश्य मदुपनीतस्य कस्यचिन्मन्त्रवादिनः छन्नमेव[3] हस्ते चरणमर्पयित्वा तदभिमन्त्रितेन प्रणयकुपिता नाम भूत्वा भर्तारमुरसि प्रहर्तुमर्हसि। उपर्यसावुत्तमधातुपुष्टिमूर्जितापत्योत्पादनक्षमामासादयिष्यति। अनुवर्तिष्यते

obtained there, he won the confidence of a Jain nun named Arhantikā. And through her he made secret overtures to Nitambavatī. But she dismissed her after rebuking her. Learning from the nun that that noble lady was difficult to be violated, he secretly instructed the messenger (as follows) —'You again wait upon the wife of the merchant. And speak to her in secret. Is it ever possible that a person like me, who, realising the ills of this worldly existence has taken up to meditation and wishes for salvation shall be trying to seduce ladies of high family? In this (particular alleged overture too) I had merely effected a test as to whether fickleness so common with other women (in general) has affected you or not,—you who are possessed of a very great prosperity, superhuman beauty and youth. And I am pleased with this purity of yours. I wish to see you having a child. And your husband, who is possessed by some evil star and weakened by debility has become incapable of (carnal) enjoyment. And it would not be possible to have a child from him, unless his malady is cured. So please be sensible. Enter alone a grove of trees and secretly placing your foot in the hand of a magician brought by me, and with the foot charmed by a spell, you strike your husband in the chest

१ उपनिमन्त्रयामास २ अत्युदारतया ३ स्वच्छन्दमेव.

देवीमिवात्रभवतीम्। नात्र शङ्का कार्या ' इति। सा तथोक्ता व्यक्तमभ्युपैष्यति। नक्तं मां वृक्षवाटिकां प्रवेश्य तामपि प्रवेशयिष्यसि। तावतैव त्वयाऽहमनुगृहीतो भवेयम् ' इति। सा तथैवोपपादितवती। सोऽतिप्रीतस्तस्यामेव क्षपायां वृक्षवाटिकां गतो नितम्बवतीं निर्ग्रन्थिकाप्रयत्नेनोपनीतां पादे परामृशन्निव हेमनूपुरमेकमाक्षिप्य क्षुरिकयोरुमूले किञ्चिदालिख्य द्रुततरमपासरत्। सा तु सान्द्रत्रासा स्वमेव दुर्नयं गर्हमाणा जिघांसन्तीव श्रमणिकां तद्व्रणं भवनदीर्घिकायां प्रक्षाल्य दत्त्वा पटबन्धनं सामयापदेशादपरं चापनीय नूपुरं शयनपरा त्रिचतुराणि दिनान्येकान्ते निन्ये। स धूर्तः ' विक्रेष्ये ' इति तेन नूपुरेण तमनन्तकीर्तिमुपाससाद। स दृष्ट्वा ' मम गृहिण्या एवैष नूपुरः कथमयमुपलब्धस्त्वया ' इति तमब्रुवाणं निर्बन्धेन पप्रच्छ। स तु ' वणिग्ग्रामस्याग्रे वक्ष्यामि ' इति स्थितोऽभूत्। पुनरसौ गृहिण्यै ' स्वनूपुरयुगलं प्रेषय ' इति संदिदेश। सा च सलज्जंससाध्वसं च ' अद्य

with it Thereby he would attain abundance of virility capable of procreating noble progeny And he would be devoted to you as to a goddess Have no doubt about this. ' She, when thus told, would certainly come Then by night you conduct me to the grove of trees and bring her also there I would be greatly beholden to you even by this much favour.' She did accordingly He, extremely pleased, went to the grove of trees that very night, and while touching as if the foot of Nitambavati, who was brought there by the efforts of the Jain nun, he pulled out one golden anklet and scratching at the top of her thigh with a dagger, quickly ran away. She was greatly frightened, condemned her own imprudence, and wishing as though to kill the Jain nun, washed that wound in the tank in her household premises, and put a bandage thereon, and pretending to be ill, she took off the (other) anklet, and passed three or four days in solitude in her bed. That rogue came to sell that anklet to Anantakirti. He saw it and asked him insistently, as he remained silent 'This is my wife's anklet; how did you get it?' He said firmly 'I shall tell only in the presence of the merchant-guild.' He (Anantakirti) directed his wife to produce her pair of anklets. She, with same and nervousness, sent the other anklet, with the words 'One of my anklets, the joint of

१ देवतामिव. २ उपग्राहितवती. ३ अपचारेण. ४ आकृष्य. ५ उल्लिख्य. ६ पटेन च बद्ध्वा.

रात्रौ विश्रामप्रविष्टायां वृक्षवाटिकायां प्रभ्रष्टो ममैकः प्रशिथिलबन्धो नूपुरः। सोऽद्याप्यन्विष्टो न दृष्टः। स पुनरयं द्वितीयः' इत्यपरं प्राहिणोत्। अनया च वार्तयाऽमुं पुरस्कृत्य स वणिग्वणिग्जनसमाजमाजगाम। स चानुयुक्तो धूर्तः सविनयमावेदयत्—'विदितमेव खलु वो यथाऽहं युष्मदाज्ञया पितृवनमभिरक्ष्य तदुपजीवी प्रतिवसामि। लुब्धाश्च कदाचिन्मद्दर्शनभीरवो निशि दहेयुरपि शवानीति निशास्वपि श्मशानमधिशये। अपरेद्युर्दग्धादग्धं मृतकं चितायाः प्रसभमाकर्षन्तीं श्यामाकारां नारीमपश्यम्। अर्थलोभात्तु निगृह्य भयं सा संगृहीता। शस्त्रिकयोरुमूले यदृच्छया किञ्चिदुल्लिखितम्। एष च नूपुरश्चरणादाक्षिप्तः। तावत्येव द्रुतगतिः सा पलायिष्ट। सोऽयमस्यागमः। परं भवन्तः प्रमाणम्' इति। विमर्शे च तस्याः शाकिनीत्वमेकमत्येन पौराणामभिमतमासीत्। भर्त्रा च परित्यक्ता तस्मिन्नेव श्मशाने बहु विलप्य पाशेनोद्बध्य मर्तुकामा तेन धूर्तेन नक्तमगृह्यत। अनुनीता

which had loosened was lost in a grove of trees which I had entered for recreation. It is not yet found in spite of being searched for And the other anklet is sent herewith' With this information he went to the merchant-guild, putting him (Kalahakaṇṭaka) in his front. When questioned that rogue said with modesty: 'Your honours already know that guarding the cemetary at your honours' behest, I subsist on that work. I sleep in the cemetary by night also, lest some miserly people might burn corpses by night, avoiding my sight thereby (to avoid payment of charges) The other day I saw a woman of darkish complexion pulling out a half-burnt corpse from the pyre. Through desire of gain. I put aside all fear and caught her I made some scratching on the root of her thigh with a knife; and snatched off this anklet from her foot. Just then she quickly ran away. This is how I come in possession of this anklet The rest remains in your honours' hands,' After consideration of the issue, all the citizens concurred that the lady was a witch. She was abandoned by her husband, and lamenting very much, she wanted to commit suicide by hanging herself in that very cemetary, but she was then apprehended by that cunning fellow. And she was thus propitiated: 'O beautiful one, by me, who was infatuated

१ साध्वसं. २ सनिगृ॰ ३ विमर्शेन.

च—' सुन्दरि त्वदाकारोन्मादितेन मया त्वदावर्जने बहूनुपायान्भिक्षुकीमुखेनोपन्यस्य तेष्वासिद्धेषु पुनरयमुपायो यावज्जीवमसाधारणीकृत्य रन्तुमाचरितः। तत्प्रसीदानन्यशरणायास्मै दासजनाय ' इति मुहुर्मुहुश्चरणयोर्निपत्य प्रयुज्य सान्त्वशतानि तामगत्यन्तरामात्मवश्यामकरोत्। तदिदमुक्तम्—' दुष्करसाधनं प्रज्ञा ' इति।

स चेदमाकर्ण्य ब्रह्मराक्षसो मामपूपुजत्। अस्मिन्नेव च क्षणे नातिप्रौढपुंनागमुकुलस्थूलानि मुक्ताफलानि सह सलिलबिन्दुभिरम्बरतलादपतन्। अहं तु ' किं न्विदम् ' इत्युच्चक्षुरालोकयन्कमपि राक्षसं काञ्चिदङ्गनां विचेष्टमानगात्रीमाकर्षन्तमपश्यम्। कथमपहरत्यकामामपि स्त्रियमनाचारो नैर्ऋतः इति गगनगमनमन्दशक्तिरशस्त्रश्चातप्ये[1]। स तु मत्सम्बन्धी ब्रह्मराक्षसः ' तिष्ठ तिष्ठ पाप, क्वापहरसि ' इति भर्त्सयन्नुत्थाय राक्षसेन समसृज्यत। तां[2] तु रोषादनपेक्षापविद्धाममरवृक्षमञ्जरीमिवान्तरिक्षादापतन्तीमुन्मुखप्रसारितोभयकरः कराभ्यामग्रहीषम्[4]

by your beauty, was effected this strategem to have an unrivalled enjoyment of yours for life, after several attempts of mine to win you over through the nun had been rendered futile So be gracious to this slave of yours, who is solely dependent on you.' With these words he repeatedly fell at her feet, and coaxed her in a hundred ways, and won her over, who had no go left. Therefore it is said: "Ingenuity achieves that which is difficult to achieve" Having heard that, the Brahmarākṣasa honoured me. Just that moment there fell down from the sky pearls as big as a Punnāga-bud that is not much developed. I looked up, saying, 'What indeed can this be?' And I saw a certain demon carrying away a certain damsel who was struggling to get free I was much anguished thinking: 'How does this wicked demon kidnap an unwilling lady!', and at the same time being unable to fly up in the sky and also having no weapon with me. But my friend, the Brahmarākṣasa, flew up and engaged that demon saying 'Halt, halt, you miscreant, where are you going?' I looking up and extending both my hands caught that girl, who was through rage thrown down inconsiderately (by the demon), as she fell down, like a bunch of flowers of a divine tree, from the heaven. And having caught her I remained holding her like that (lit not keeping her down). (her) who was trembling, who had closed her

१ समतप्ये २ तम् ३ अनपेक्षया ४ सदयमग्रहीषम्.

षम्। उपगृह्य च वेपमानां संमीलिताक्षीं मदङ्गस्पर्शसुखेनोद्भिन्नरोमाञ्चां तादृशीमेव तामनवतारयन्नतिष्ठम्। तावत्तावुभावपि शैलशृङ्गभङ्गैः पादपैश्च रभसोन्मूलितैर्मुष्टिपादप्रहारैश्च परस्परमक्षपयेताम्। पुनरहमतिमृदुनि पुलिनवति कुसुमलवलाञ्छिते सरस्तीरेऽवरोप्य सस्पृहं निर्वर्णयंस्तां मत्प्राणैकवल्लभां राजकन्यां कन्दुकावतीमलक्षयम्। सा हि मया समाश्वास्यमाना तिर्यङ् मामभिनिरूप्य जातप्रत्यभिज्ञा सकरुणमरोदीत्। अवादीच्च—'नाथ त्वद्दर्शनादुपोढरागा तस्मिन्कन्दुकोत्सवे पुनः सख्या चन्द्रसेनया त्वत्कथाभिरेव समाश्वासिताऽस्मि। त्वं किल समुद्रमध्ये मज्जितः पापेन मद्भ्रात्रा भीमधन्वना इति श्रुत्वा सखीजनं परिजनं च वञ्चयित्वा जीवितं जिहासुरेकाकिनी क्रीडावनमुपागमम्। तत्र च मामचकमत कामरूप एष राक्षसाधमः। सोऽयं मया भीतयाऽवधूतप्रार्थनः स्फुरन्तीं मां निगृह्याभ्यधावत्। अत्रैवमवसितोऽभूत्। अहं च दैवात्तवैव जीवितेशस्य हस्ते पतिता। भद्रं तव इति।

eyes and who was horripilated by the pleasure of the touch of my form In the meanwhile the two demons struck each other with mountain-peaks and trees pulled out forcibly and also by blows by fists and feet. I then kept down the girl on a bank of a lake which was possessed of extremely soft sand and which was possessed of lotus-pollen, and longingly looking at her, found her to be (none else than) Princess Kandukāvatī, the sole darling of my life As she was being comforted by me, she looked at me by side-long glances and recognising me wept bitterly. And she said, 'My lord, I who fell in love with you on seeing you at the ball-festival was consoled by friend Candrasenā by talk about you. When I heard that you were drowned in the midst of the ocean by my wicked brother Bhīmadhanvan, I, desiring to commit suicide, avoided my friends and retinue and went alone to the pleasure-park. There this wretched demon, capable of taking any form, tried to woo me And as I, who was frightened, rejected his suit, he caught hold of me, as I struggled, and ran away. And he met his end thus. And I luckily fell in the hands of you only, the lord of my life. I wish you all happiness' Hearing that I descended with her and boarded the ship And when, the boat

१ स्पर्शसुखेनेव. २ अस्मात्परं 'जानुभिश्च' इत्य० पु० पु० ३ सापि. ४ उपासरम्.

श्रुत्वा च तया सहावरुह्य नावमध्यारोहम् । मुक्ता च नौः प्रतिवातप्रेरिता तामेव दामलिप्तां प्रत्युपातिष्ठत्¹ । अवरूढाश्च वयमश्रमेण । 'तनयस्य तनयायाश्च नाशादनन्यापत्यस्तुङ्गधन्वा सुह्मपतिर्निष्कलः² स्वयं सकलत्र एव निष्कलङ्कगङ्गारोधस्यनशनेनोपरन्तुं प्रतिष्ठते । सह तेन मर्तुमिच्छत्यनन्यनाथोऽनुरक्तः पौरवृद्धलोकः ।' इत्यश्रुमुखीनां प्रजानामाक्रन्दमशृणुम । अथाहमस्मै राज्ञे यथावृत्तमाख्याय तदपत्यद्वयं प्रत्यर्पितवान् । प्रीतेन तेन जामाता कृतोऽस्मि दामलिप्तेश्वरेण । तत्पुत्रो मदनुजीवी जातः । मदाज्ञप्तेन चामुना प्राणवदुज्झिता³ चन्द्रसेना कोशदासमभजत् । ततश्च सिंहवर्मसाहाय्यार्थमत्रागत्य भर्तुस्तव दर्शनोत्सवसुखमनुभवामि इति ।

श्रुत्वा 'चित्रेयं दैवगतिः । अवसरेषु पुष्कलः पुरुषकारः ।' इत्यभिधाय भूयः स्मिताभिषिक्तदन्तच्छदो⁴ मन्त्रगुप्ते हर्षोत्फुल्लं चक्षुः पातयामास देवो राजवाहनः । स किल करकमलेन किञ्चित्संवृताननो

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sailed, it reached back Dāmalipta through unfavourable (lit. opposite) wind. And we easily disembarked. There we heard the lamentations of the subjects in tears (to the following effect) "Tuṅgadhanvan, the lord of Suhmas, who had no child left with the disappearance of his son and daughter, is proceeding along with his queen to die by fasting on the holy banks of the Ganges. And the elderly citizens attached to him and having no protector now, wish to die with him. Then I narrated to the king all the account as it happened and gave back his two children. I was made the son-in-law by the happy king of Dāmalipta. His son became my servant And ordered by me he gave up Candrasenā, whom he held like life, and she went to Kos'adāsa And then having come here to help Simhavarman, I obtained the pleasure of seeing you, my Lord.'

Hearing this, and observing 'Strange indeed are the workings of fate. Great valour (was shown) on appropriate occasion.' Prince Rājavāhana cast his eye, dilated with delight towards Mantragupta, as his lips were wreathed in smiles, He, slightly covering his mouth with his lotus-like hand, began to narrate his own account, with no labial letier (occuring in the narration), as his lower lip

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१ प्रत्युपातिष्ठत. २ विकल: ३ प्रणिहिता; त्यक्ता प्राणादूर्जिता. ४ ०च्छदे.

ललितवल्लभारभसदत्तदन्तक्षतव्यसनविह्वलाधरमणिर्निरोष्ठ्यवर्णमात्म-चरितमाचचक्षे । —

इति श्रीदण्डिनः कृतौ दशकुमारचरिते मित्रगुप्तचरितं नाम षष्ठ उच्छ्वासः ।

सप्तमोच्छ्वासः ।

राजाधिराजनन्दन नगरन्ध्रगतस्य ते गतिं ज्ञास्यन्नहं च गतः कदाचित्कालिङ्गान् । कलिङ्गनगरस्य नात्यासन्नसंस्थितजनदाहस्थानसं-सक्तस्य कस्यचित्कान्तारधरणिजस्यास्तीर्णसरसकिसलयसंस्तरे तले निषद्य निद्रालीढदृष्टिरशयिषि । गलति च कालरात्रिशिखण्डजालका-न्धकारे चलितरक्षसि क्षरितनीहारे निजनिलयनिलीननिःशेषजने नितान्तशीते निशीथे घनतरसालशाखान्तरालनिर्ह्रादि नेत्रनिंसिनीं निद्रां निगृह्णत् कर्णदेशं गतं ' कथं खलेनानेन दग्धसिद्धेन रिरंसाकाले

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was pained by injury caused by a tooth-mark caused impetuously by his graceful beloved.

Thus ends the Sixth Chapter named 'the story of Mitragupta' in Das'akumāracarita, a composition of the great Daṇḍin.

Seventh Ucchvāsa.

O son of the Sovereign Lord, while in quest of you who had disappeared in the crevice of the mountain, I happened once to go to the Kalinga country. There sitting underneath a forest-tree near the cemetary which was some distance away from the capital of Kalingas, on a bed of fresh foliage spread out, I lay down, with sleep sealing my eyes Then at the dead of night, when darkness resembling the thick tresses of the dark night was pouring down (as though), when the goblins were astir, the dew was falling, and all people were slumbering indoors, there fell on my ears a very piteous lament of a goblin and his mate, resounding the interval of

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१ निरौष्ठ्य. २ •नन्दनस्य. ३ तदा. ४ चरित. ५ निशान्त. ६ निर्ह्रादिनि. ७ निगृह्णत्. ८ नरेन्द्रेण.

निदेशं दित्सता जन एष रागेणानर्गलेनार्दित इत्थं खिलीकृतः[1]; क्रियेतास्याणकनरेन्द्रस्य केनचिदनन्तशक्तिना सिद्ध्यन्तरायः’ इति किंकरस्य किंकर्याश्चातिकातरं रटितम्। तदाकर्ण्य ‘क एष सिद्धः का च सिद्धिः किं चानेन किंकरेण करिष्यते’ इति दिदृक्षाक्रान्तहृदयः किंकरगतया दिशा किंचिदन्तरं गतस्तरलतरनरास्थिशकलरचितालङ्कारा-क्रान्तकायं[2] दहनदग्धकाष्ठनिष्ठाङ्गाररजःकृताङ्गरागं तडिल्लताकारजटाधरं[3] हिरण्यरेतस्यरण्यचक्रान्धकारराक्षसे क्षणक्षणगृहीतनानेन्धनग्रासचञ्चदर्चिषि दक्षिणेतरेण करेण तिलसिद्धार्थकादीन्निरन्तरचटचटायितानाकिरन्तं कञ्चिदद्राक्षम्। तस्याग्रे स कृताञ्जलिः किंकरः ‘किं करणीयं दीयतां निदेशः’ इत्यतिष्ठत्। आदिष्टश्चायं तेनातिनिकृष्टाशयेन—‘गच्छ कलिङ्गराजस्य कर्दनस्य कन्यां कनकलेखां कन्यागृहादिहानय” इति। स च तथाऽकार्षीत्, ततश्च तां त्रासेनालघीयसाऽस्रजर्जरेण च

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the thick S'āla branches, and removing sleep that was sealing my eyes, (as follows)· 'How indeed are we, overpowered by intense passion, obstructed by this wretch of a magician by wishing to issue a command at the time of enjoyment! Can any hero of inexhaustible power put a stop to the occult powers of this wretched magician?' Hearing that I became curious to see who that magician was, what his powers were, and what he wanted the servant to do. I proceeded for some distance in the direction of the goblin and saw a certain person, whose body was bedecked by the decorations of bits of human bones dangling about, whose form was besmeared with ashes of charcoals of wood burnt in fire, who had matted hair shining like streaks of lightning, and who was offering by his left hand sesamum and mustard-seeds, which made a continuous crackling sound in fire that dispelled the darkness in that thick forest and the flames of which were flickering up while consuming every moment different types of fuel. And the goblin was standing before him with folded hands asking, 'What should be done by me? You may give your command' And he was ordered by that very meanminded (magician)· 'Bring here Kanakalekhā, the daughter of king Kardana of Kalingas, from the Princess's apartment. And he did accordingly. The magician then caught

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१ खलीकृतः २ कारकान्तकायम्. ३ तरलतडिल्लता०

कण्ठेन रणरणिकागृहीतेन च हृदयेन 'हा तात हा जननि' इति क्रन्दन्तीं कीर्णग्लानशेखरस्रजि शीर्णनहने शिरसिजानां संचये निगृह्यासिना शिलाशितेन[1] शिरश्छिकर्तिषयाऽचेष्टत। झटिति चाच्छिद्य तस्य हस्तात्तां शस्त्रिकां[2] तया निकृत्य तच्छिरः सजटाजालं निकटस्थस्य कस्यचिज्जीर्णसालस्य स्कन्धरन्ध्रे न्यधिषि[3]। तन्निध्याय हृष्टतरः स राक्षसः क्षीणाधिरकथयत्—'आर्य कदर्यस्यास्य कदर्थनान्न कदाचिन्निद्राऽऽयाति नेत्रे। तर्जयति त्रासयति च अकृत्ये चाज्ञां ददाति। तदत्र कल्याणराशिना साधीयः कृतं यदेष नरकाकः कारणानां नारकीणां रसज्ञानाय नीतः[4] शीतेतरदीधितिदेहजस्य नगरम्। तदत्र[5] दयानिधेरनन्ततेजसस्तेऽयं जनः कांचिदाज्ञां चिकीर्षति। आदिश अलं कालहरणेन' इत्यनंसीत्। आदिशं[6] च तं—'सखे सैषा सज्जनाचरिता सरणिर्यदणीयसि कारणेऽनणीयानादरः संदृश्यते। न चेदिदं नेच्छसि सेयं संनताङ्गयष्टिरक्लेशार्हा सत्यनेनाकृत्यकारिणाऽत्यर्थं क्लेशिता तन्नयैनां निजनि-

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her, who was lamenting 'Alas father; alas mother,' with great fear, tear-choked throat and terror-stricken heart, by her tresses, from which the decorative garland had fallen down withered, and the knot of which was loosened; and he was about to cut her head with a sword, that was sharpened on a whetting stone. Just then I snatched away from his hand that sword, cut his head along with the matted hair and placed it in a hollow of an old S'āla tree nearby Seeing that the goblin, whose grief was removed, said—'Noble sir, I never could get sleep on account of the harassment by this wicked one He always used to threaten and frighten me and order me to do evil things. So it was indeed a very good act on the part of your benevolent self that this vile man was despatched to the city of Yama to experience the agonies of hell I, therefore, wish to carry out some command of you, who are a repository of kindness and are possessed of inexhaustible lustre. So please tell me; do not tarry' (With these words) he bowed down to me. I directed him: 'Friend it is the path of good people that for a little cause, a great respect is shown So if you are not averse to do so, please take this beautiful one, who has been so greatly troubled by that wicked,

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१ शिलासितेन २ हस्तादसिलतां ताम् ३ न्यदधाम् ४ नीतः शेते शीतेतर....नगरे ५ तदित्थं ६ आदिक्षम्.

लयं नान्यदितः किञ्चिदस्ति चित्ताराधनं नः ' इति । अथ तदाकर्ण्य कर्णशेखरनीलनीरजायितां धीरतरतारकां दृशं तिर्यक्किञ्चिदञ्चितां संचारयन्ती सलिलचरकेतनशरासनानतां चिल्लिकालतां ललाटरङ्गस्थलीनर्तकीं लीलालसं लासयन्ती कण्टकितरक्तगण्डलेखा रागलज्जान्तरालचारिणी चरणाग्रेण तिरश्चीननखार्चिश्चन्द्रिकेण धरणीतलं साचीकृताननसरसिजं लिखन्ती दन्तच्छदकिसलयलङ्घिना हर्षास्रसलिलधाराशीकरकणजालक्लेदितस्य स्तनतटचन्दनास्यार्द्रतां निरस्यताऽऽस्यान्तरालनिःसृतेन तनीयसाऽनिलेन हृदयलक्ष्यदलनदक्षरतिसहचरशरस्यदायितेन तरङ्गितदशनचन्द्रिकाणि कानिचिदेतान्यक्षराणि कलकण्ठीकलान्यसृजत्—' आर्य केन कारणेनैनं दासजनं कालहस्तादाच्छिद्यानन्तरं रागानिलचालितरणरणिकातरङ्गिण्यनङ्गसागरे किरसि । यथा ते चरणसरसिजरजःकणिका तथाऽहं चिन्तनीया । यद्यस्ति दया

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magician with no justification for troubling her, to her abode Nothing would please my mind but this ' Then hearing that (the girl) looked slightly obliquely with a gaze marked by steady pupils, looking like a blue lotus forming an ear-pendant; moved with a languid grace her creeperlike eyebrows, which were curved like the bow of the fish-bannered god (i e. Cupid) and which danced on the stage of her forehead, had her red cheeks horripilated, experienced alternate feelings of love and bashfulness; scratched the ground, holding her lotus-like face turned askance, with the tip of her foot, with the lustre of her nails obliquely flashing out; and spoke in a very sweet cuckoo-like voice, the following words, which caused the rays from her teeth to undulate on account of the gentle breath, escaping through her mouth, which passed beyond her sproute-like lips, dried up the wetness of the sandalpaste applied to her breasts, which was wettened by a clauster of drops of streams of tears of joy and which acted like the swift arrow of the lover of Rati who is skilled in hitting the target of the heart "Noble sir, why is it that after having snatched this servant of yours from the clutches of death, you are subsequently now throwing her in the ocean of love with waves of yearnings surging through the wind of passion? I should be treated like a dustparticle clinging to your lotus-like feet. If you have (really)

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१ ०निलीननील २ धीरतरल०, धीरेतर० ३ लालयन्ती ४ ०लनासान्तरनिभृतेन ५ अतनीयसा ६ दक्षिण ७ सहचरसायकस्य दयितेन ८ चकित.

तेऽत्र जने अनन्यसाधारणः करणीयः स एष चरणाराधनक्रियायाम्। यदि च कन्यागाराध्यासने रहस्यक्षरणादनर्थं आशङ्क्येत[1] नैतदस्ति। रक्ततरा हि नस्तत्र सख्यश्चेट्यश्च। यथा न कश्चिदेतज्ज्ञास्यति तथा यतिष्यन्ते[2] ' इति। स चाहं देहजेनाकर्णाकृष्टसायकासनेन चेतस्यतिनिर्दयं तांडितस्[3]तत्कटाक्षकालायसनिगडगाढसंयतः किंकराननानिहितदृष्टिरगादिषं—' यथेयं रथचरणजघना कथयति तथा चेन्नाचरेयं नयेत नक्रकेतनः क्षणेनैकेनाकीर्तनीयां[4] दशाम्। जनं चैनं सह नयानया कन्यया कन्यागृहं हरिणनयनया ' इति। नीतश्चाहं निशाचरेण शारदजलधरजालकान्ति कन्यकानिकेतनम्। तत्र च कांचित्कालकलं चन्द्राननानिदेशाच्चन्द्रशालैकदेशे तद्दर्शनचलितधृतिरतिष्ठम्। सा च स्वच्छन्दं[5] शयानाः करतलालससंघट्टनापनीतनिद्राः काश्चिदधिगतार्थाः सखीरकार्षीत्। अथागत्य ताश्चरणनिहितशिरसः क्षरदस्रकरालितेक्षणा निजशेखरकेसराग्रसंलग्नषट्चरणगणरणितसंशयितकलगिरः शनैरकथ-

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any compassion towards me (lit this person), you should give me the unique privilege of serving your feet. If you are apprehensive of the leaking of secret, were you to reside in the Princess's (my) apartments (secretly) this (viz. leakage) would not happen. My friends and servants there are extremely devoted to me And they would try to act in such a way that none shall know this And I then, who was very mercilessly struck in my heart by Cupid, drawing his bow upto his ears, and who was firmly fettered by the iron-chains in the form of her glances, said, with my eyes fixed on the goblin's face · 'If I were not to act as this beautiful one (lady with wheel-like hips) tells, Cupid would reduce her (or me?) in a moment to an indescribable (fatal) condition. So take this person (viz. myself) along with this fawn-eyed girl to the apartments of the Princess" And I was taken by the goblin to the apartment of the Princess, which was like a mass of autumnal clouds. There, for some time, I remained, with my composure lost by her sight, in a part of a mansion, at the behest of that moon-faced girl And she then informed some of her female friends, awakening them by a gentle touch of her hands as they were sleeping at ease. They then approached me, placed their heads on my feet, with their eyes suffused with flowing tears, and said slowly, with the sweet voice which was confused with the humming

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१ आशङ्क्यते २ यतिष्ये ३ हतः ४ कीर्तनीयाम् ५ ०च्छन्दतः

यन्—'आर्य यदत्यादित्यतेजसस्त एषा नयनलक्ष्यतां गता ततः कृतान्तेन न गृहीता। दत्ता चेयं चित्तजेन गरीयसा साक्षीकृत्य रागानलम्। तदनेनाश्चर्यरत्नेन नलिनाक्षस्य ते रत्नशैलशिलातलस्थिरं रागतरलेनालंक्रियतां हृदयम्। तदस्याश्चरितार्थं स्तनतटं गाढालिङ्गनैः सदृशतरस्य सहचरस्य' इति। ततः सखीजनेनातिदक्षिणेन दृढतरीकृतस्नेहनिगलस्तया संतताङ्ग्या संगत्यारंसि।

अथ[1] कदाचिदायासितजायारहितचेतासि लालसालिलङ्घनग्लानघनकेसरे राजदरण्यस्थलीललाटलीलायितलिके ललितानङ्गराजाङ्गीकृतनिर्निद्र[2]कर्णिकारकाञ्चनछत्रे दक्षिणदहनसारथिरयाहत[3]सहकारचञ्चलकलिके[4] कालाण्डजकण्ठरागरक्तरक्ताधरातिरणाग्रसंनाहशालिनि शालीनकन्यकान्तःकरणसंक्रान्तरागलङ्घितलज्जे[5] दर्दुरगिरितटचन्दनाश्लेषशी-

of the host of bees hovering on the tips of the filaments (of flowers in) their chaplets. 'Noble sir, this (princess of ours) was saved from death, just because you of supersolar lustre happened to see her. She has already been given to you by Cupid, acting as an elder, in the presence of the fire of love So let the heart, which is as firm as a jewelled slab of the Meru mountain, of you who are lotus-eyed, be adorned by this wondrous jewel (viz. Princess) flashing with lustre. Then would the plump breasts of her be blessed (lit. purposeful) with close embraces of a most worthy mate. Then with the chains of affection made stronger by her extremely courteous friends, I enjoyed in the company of the beautiful one.

Once (in the spring-time) which agitates the minds of separated lovers, wherein the thick Kesara blossoms fade due to descent thereon of greedy bees, wherein Tilaka trees acting like the crest-marks of sylvan regions appear to advantage, wherein the blooming Karṇikāara flower acts as a parasol used by the graceful god Cupid, which has the mango-blossoms swinging by the impact of the southern breeze (from Malaya), which prepares well for battle of amorous sports fair-lipped (i e beautiful) women, who are influenced by the sweet notes of cuckoos, wherein all sense of shame is put aside by passion which takes possession of the hearts of modest maidens and which is characterised by the

१ नाथ २ गलितनिद्र ३ रयाहत ४ चञ्चरीककलिके; सहकाराङ्कुरप्रपञ्चचलचञ्च० ५ कान्तराग.

तलानिलाचार्यदत्तनानालतानृत्तलीले काले कलिङ्गराजः सहाङ्गनाजनेन सह च तनयया सकलेन च नगरजनेन दश त्रीणि च दिनानि दिनकरकिरणजालालङ्घनीये रणदलिसङ्घलङ्घितनतलताग्रकिसलयालीढसैकततटे तरलतरङ्गशीकरासारासङ्गशीतले सागरतीरकानने क्रीडारसजातासक्तिरासीत् । अथ सन्ततगीतसङ्गीतसक्ताङ्गनासहस्रशृङ्गारहेलानिरर्गलानङ्गसंघर्षहर्षितश्च रागतृष्णैकतन्त्रस्तत्र रन्ध्रे आन्ध्रनाथेन जयसिंहेन सलिलतरणसाधनानीतेनानेकसंख्येनानीकेन द्रागागत्यागृह्यत सकलत्रः । सा चानीयत त्रासतरलाक्षी दयिता नः सह सखीजनेन कनकलेखा । तदाऽहं दाहेनानङ्गदहनजनितेनान्तरिताहारचिन्तश्चिन्तयन्दयितां गलितगात्रकान्तिरित्यतर्कयम् 'गता सा कालिङ्गराजतनया जनित्रा जनयित्र्या च सहारिहस्तं । निरस्तधैर्यश्च तां स राजा नियतं संजिघृक्षेत् । तदसहा च सा सती गररसादिना सद्यः

graceful dance of various creepers, taught by the preceptor in the form of the breeze, cool on account of its contact with the sandal-trees on the slopes of mountain Dardura, the king of Kalingas along with his queens his daugher and all his citizens desired to enjoy for thirteen days, sport in a forest on the sea-shore, which could not be penetrated by the mass of solar rays, where the sandy banks were touched by the tips of foliage of creepers bent under the impact of humming hosts of bees, and which was cool on account of the contact of the shower of sprays from the rolling waves." And as he remained enjoying the pleasures of love freely indulging in lovesports with thousands of women who were continuously engaged in song and music, and as he was solely devoted to the urge of passion, he, in that weak moment, was imprisoned along with his household by Jayasimha, the king of Āndhras, who quickly marched with a vast army brought in boats. And that beloved of mine, Kanakalekhā whose eyes were tremulous with fear was also taken away along with her female friends. Then I, on account of anguish caused by Cupid, became averse to take food ; and thinking of my beloved and with my lustre of limbs fading, thus said to myself: 'That daughter of the king of Kalingas has fallen into the hands of the enemy, along with her father and mother. That king (Jayasimha), losing composure (on seeing her) would definitely covet her. Then that chaste lady

१ नृत्य.　　२ अन्ध्र०　　३ गत.

संतिष्ठेत। तस्यां च तादृशीं दशां गतायां जनस्यास्यानन्यजेन हन्येत शरीरधारणा[1]। सा का स्याद्गतिः।' इति।

अत्रान्तर आन्ध्रनगरा[2]दागच्छन्नग्रजः कश्चिदैक्ष्यत। तेन चेयं कथा कथिता—'यथा किल जयसिंहेनानेक[3]निकारदत्तसंघर्षेण[4] जिघांसितः स कर्दनः कनकलेखादर्शनैधितेन रागेणारक्ष्यत। सा च दारिका यक्षेण केनचिदधिष्ठिता न तिष्ठत्यग्रे नरान्तरस्य नरेन्द्रस्य च। आयस्यस्ति च नरेन्द्रसार्थसंग्रहेण तन्निराकरिष्यन्नरेन्द्रो न चास्ति सिद्धिः' इति। तेन चाहं दर्शिताशः शंकरनृत्त[5]देशजातस्य जरत्सालस्य स्कन्धरन्ध्रान्तर्जटाजालं निष्कृष्य तेन जटिलतां गतः कन्थाचीरसञ्चयान्तरितसकलगात्रः कांश्चिच्छिष्यानग्रहीषम्। तांश्च नानाश्चर्यक्रिया[6]तिसंहिताज्जनादाकृष्टान्नचेलादित्यागान्नित्यहृष्टानकार्षम्। अयासिषं च दिनैः कैश्चिदान्ध्रनगरम्। तस्य नात्यासन्ने सलिलराशिसदृशस्य कलहंसगपादलितनलिनदलसंहतिगलितकिञ्जल्कशकलशारस्य सारसश्रेणिशेख-

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not tolerating it would immediately take to poison or the like. And when she would be reduced to that condition, cupid would make my life too impossible. Then what should be done?"

Just at that time, a certain Brahmin coming from the Āndhra capital was seen by me. And he narrated the following account — 'Kardana, who was desired to be killed by Jayasimha, on account of the affronts made to him (by Kardana) by several insults, has been spared on account of the passion aroused in him by the sight of Kanakalekhā. And that Princess, being possessed by some spirit does not stand before any other person nor before the king. The king is trying to exorcise the spirit by the help of a host of magicians without any success.' Being made hopeful thereby, I took out the matted hair from inside the hollow of the old s'āla tree near the cemetary and putting on the matted hair and covering all my body with patched rags, took up some disciples. And I kept them always pleased by giving them food and clothing obtained from people duped by various wondrous tricks. And after some days I went to the capital of Āndhras. I dwelt there taking my abode in a grove on the bank of a lake, some distance away from the city,— (a lake) which resembled an ocean (in expanse), which was shining with the bits of pollen fallen down from the mass of

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१ धारणाशा। का स्यात् २ अन्ध्र० ३ नैक० ४ दत्तसंघर्षण०
५ नृत्यरङ्ग ६ अतिसंहितान्.

रस्य सरसस्तीरकानने कृतनिकेतनः स्थितः। शिष्यजनकथितचित्रचेष्टाकृष्टसकलनागरजनाभिसंधानदक्षः[1] सन् दिशि दिशीत्यकीर्त्ये जनेन— 'य एष जरदरण्यस्थलीसरस्तीरे स्थण्डिलशायी[2] यतिस्तस्य किल सकलानि सरहस्यानि सषडङ्गानि च च्छन्दांसि रसनाग्रे संनिहितानि, अन्यानि च शास्त्राणि। येन यानि न ज्ञायन्ते स तेषां तत्सकाशादर्थनिर्णयं करिष्यति। असत्येनास्य नास्यं संसृज्यते। सशरीरश्चैष दयाराशिः। एतत्संग्रहेणाद्य[3] चिरं चरितार्था दीक्षा। तच्चरणरजःकणैः कैश्चन शिरसि कीर्णैरनेकस्यानेक आतङ्कश्चिरं चिकित्सकैरसंहार्यः[4] संहृतः। तदङ्घ्रिप्रक्षालनसलिलसेकैर्निष्कलङ्कशिरसां[5] नश्यन्ति क्षणेनैकेनाखिलनरेन्द्रयन्त्रैर्लङ्घितचण्डताराग्रहाः[6][7][8]। न तस्य शक्यं शक्तेरियत्ताज्ञानम्। न चास्याहंकारकणिका' इति। सा चेयं कथाऽनेकजनास्यसंचारिणी तस्य कनकलेखाधिष्ठानधनदाज्ञाकरनिराक्रियासक्तचेतसः[9] क्षत्रियस्याकर्षणा-

petals of lotuses ruffled by hosts of swans and which had a chaplet in the form of a row of cranes. And I remained busy duping all the citizens who were attracted by several miracles reported (as done by me) to them by my disciples, and thus the people began to praise me in all directions. 'This sage who is lying on an altar on the bank of a lake in the old forest-grove has on the tip of his tongue all the Vedas with the Upaniṣads and Vedaṅgas, and so also all other sciences. Whatever people do not know, he shall decide that with help of these His mouth is never contaminatd with untruth. He is a treasure of mercy incarnate. Asceticism has become meaningful by his espousal of the same. By the dust particles from his feet, held on head, the many maladies of many people, long uncurable by physicians have been cured Formidable stars and planets defying the talismans of all magicians are destroyed in a moment, in case of persons whose heads are sanctified by the sprinkling of water used for washing his feet. It would not be possible to gauge the limit of his powers. And (with all this) he has not an iota of egoism.' This rumour, spreading from mouth to mouth, was sufficient to attract that Kṣatriya (Jayasiṁha) who was bent on exorcising the Yakṣa who

१ अतिसंधान २ सलिलशायी ३ एतत्सकाशादर्थग्रहणेन०; एतत्संग्रहणादचिरेण चरिता दीक्षा; एतसकाशादर्थग्रहणेन ४ चिकित्सनैः ५ ०सेकनिष्कलङ्क० ६ यत्न ७ यन्त्रलङ्घिनः ८ चण्डतरग्रहाः ९ धिष्ठित.

याशकत्। स चाहरहरागत्यादरेणातिगरीयसाऽर्चयन्नर्थैश्च शिष्यान्सं-
गृह्णन्नधिगतक्षणः कदाचित्काङ्क्षितार्थसाधनाय शनैरयाचिष्ट। ध्यान-
धीरः स्थानदर्शितज्ञानसंनिधिश्चैनं निरीक्ष्य निचाय्याकथयम्—'तात
स्थान एष हि यत्नः। तस्य हि कन्यारत्नस्य सकलकल्याणलक्षणैकरा-
शेरधिगतिः[1] क्षीरसागररशनालङ्कृताया गङ्गादिनदीसहस्रहारयष्टि-
राजिताया धराङ्गनाया एवासादनाय साधनम्। न च स यक्षस्त-
दधिष्ठायी केनचिन्नरेन्द्रेण तस्या लीलाञ्चितनीलनीरजदर्शनाया दर्शनं
सहते। तदत्र सह्यतां त्रीण्यहानि यैरहं यतिष्येऽर्थस्यास्य साधनाय'
इति। तथादिष्टे च हृष्टे क्षितीशे गते निशि[2] निर्निशाकरार्चिषि नीरन्ध्रा-
न्धकारकणनिकरनिगीर्णदशदिशि निद्रानिगडितनिखिलजनदृशि निर्गत्य
जलतैलनिलीन[3]गाहनीयं नीरन्ध्रं कृच्छ्राच्छिद्रीकृतान्तरालं[4] तदेकतः सर-
स्तटं तीर्थसंनिकृष्टं केनचित्खननसाधनेनाकार्षम्। घनशिलेष्टिकाच्छ-

had possessed Kanakalekhā He used to visit me day after day, worship me with a great respect, and please my disiciples with gifts, and getting an opportunity once, he gradually requested me to secure his objective. Deeply meditating, and showing my (occult) knowledge at appropriate occasions, I gazed at him intently and said: "Dear sir, your effort is very appropriate. The attainment of that beautiful maiden, who is possessed of all the auspicious marks is verily the means of obtaining Lady Earth, bedecked with thousands of pearl-necklaces in the form of the different rivers like Gaṅgā and others and beautified by the girdle of the milky ocean. And the Yaksa possessing her does not tolerate the sight of her who has eyes that are like blue lotuses and that are gracefully contracted, by any magician So please wait for three days during which period I would try to achieve this objective of yours" After the king, thus told, went away happily, then at night, when there was no moonlgiht, when the ten quarters were swallowed up by compact pitchy darkness, and when all people had their eyes sealed by sleep, I went out and with a digging instrument made, with great efforts, the compact (lit hollow-less) bank of the lake on one side near the flight of steps, possessed of a hollow inside (under water) which could be reached by a person diving under water. Then I convinced myself that that portion of the bank, where the hollow was duly covered by big stones and bricks

१ ०राशे० २ निशि निशि, ३ तल्लीन. ४ कृतान्तरम्.

अच्छिद्राननं तत्सरस्तीरदेशं जनैरशङ्कनीयं निश्चित्य दिनादिस्नाननिर्णिक्तगात्रश्च नक्षत्रसन्तानहार[1]यष्ट्यग्रग्रथितरत्नं क्षणदान्धकारगन्धहस्तिदारणैककेसरिणं कनकशैलशृङ्गरङ्गलास्यलीलानटं गगनसागरघनतरङ्गराजिलङ्घनैकनक्रं कार्याकार्यसाक्षिणं सहस्रार्चिषं सहस्राक्षदिगङ्गनाङ्गरागरागायितकिरणजालं रक्तनीरजाञ्जलिनाऽऽराध्य निजनिकेतनं न्यैशिश्रियम्[2] ।

याते च दिनत्रये, अस्तगिरिशिखरगैरिकतटसाधारणच्छायतेजसि अचलराजकन्यकाकदर्थनयाऽन्तरिक्षाख्येन शङ्करशरीरेण संसृष्टायाः संध्याङ्गनाया रक्तचन्दनचर्चितैकस्तनकलशदर्शनीये[3] दिनाधिनाथे जनाधिनाथः स आगत्य जनस्यास्य धरणिन्यस्तचरणनखकिरणाच्छादितकिरीटः कृताञ्जलिरतिष्ठित् । आदिष्टश्च—' दिष्ट्या दृष्टेष्टसिद्धिः । इह जगति हि न निरीहं देहिनं श्रियः संश्रयन्ते । श्रेयांसि च सकलान्यन-

etc. would not arouse suspicion amongst people, and then performing my morning bath therein and worshipping with handfuls of red lotuses the thousands-rayed one (i e. the sun), who is a jewel strung to the end of a necklace of pearls in the form of the galaxy of stars, who is the one lion capable of destroying the scent-elephant in the form of the darkness of night, who is the actor dancing on the stage of the peak of the golden mountain (Meru), who is the only alligator capable of crossing the mighty billows of the ocean of heaven, who is the witness of all good and bad deeds and whose mass of rays acts like a paint for the body of Lady East

When three days elapsed, and when the lord of the day (i. e. the sun), having lustre resembling that of the mineral slopes of the peak of the setting mountain, was looking like one plump breast besmeared with red sandal paste, of Lady Twilight, who was associated with the form of S'iva called Sky, as if to rouse the ire of Pārvatī, that king (Jayasimha) came and having his tiara covered by rays emanating from my feet placed on the ground (as he saluted me) remained with folded hands. And he was thus told (by me)·—'Luckily a way to achieve your objective is seen. In this world, fortune does not resort to a person who is not ambitious. All good things in the world are ever at hand to the

१ हारिहार. २ चाध्यशिश्रियम्. ३ दिगङ्गनारक्तचन्दनाङ्गराग॰

लसानां हस्ते नित्यसांनिध्यानि । यतस्ते साधीयसा सच्चरितेनानाक-
लितकलङ्केनार्चितेनात्यादरनिचितेनाकृष्टचेतसा जनेनानेन सर इदं
तथा संस्कृतं यथेह तेऽद्य सिद्धिः स्यात् । तदेतस्यां निशि गलदर्धायां
गाहनीयम् । गाहनानन्तरं च सलिलतले सततगतीनन्तःसञ्चारिणः
संनिगृह्य यथाशक्ति शय्या कार्या । ततश्च तटस्खलितजलस्थगितजलज-
खण्डचलितदण्डकण्टकाग्रदलितदेहराजहंसत्रासजर्जररसितसंदत्तकर्ण-
स्य जनस्य क्षणादाकर्णनीयं जनिष्यते जलसंघातस्य किंचिदाराटितम् ।
शान्ते च तत्र सलिलराटिते क्लिन्नगात्रः किञ्चिदारक्तदृष्टिर्येनाकारेण
निर्यास्यसि निचाय्य तं[1] निखिलजननेत्रानन्द[2]कारिणं न स यक्षः शक्ष्य-
त्यग्रतः स्थितये । स्थिरतरनिहितस्नेहशृङ्खलानिगडितं च कन्य[3]काहृदयं
क्षणेनैकेनासहनीयदर्शनान्तरायं स्यात् । अस्याश्च धराङ्गनाया नात्या[4]-
दरनिराकृतारिचक्रं चक्रं करतलगतं चिन्तनीयम् । न तत्र संशयः ।
तच्चेदिच्छस्यने[5]कशास्त्रज्ञानधीरधिषणैरधिकृतैरितरैश्च हितैषिगणैराक-

industrious one. This lake has been so sanctified by this person (viz myself), who was drawn towards you by your highly noble conduct, which has no stain thereon and your devotion to me which is very respectful, that to-day you would achieve your goal. You should enter the lake to day at midnight. After diving therein, you should lie at the bottom of water as long as possible controlling your vital breaths. Then in a moment would be heard a certain splashing sound of the water which can be heard by people, who would be lending their ears to the confused cackle of swans frightened by their bodies being pierced by tips of thorns of lotus-stalks, shaken by the beds of lotuses covered by water splashed from the bank. When the splashing sound of water would subside you shall come up wettened in body and ruddy in eyes, with such a form, that the yakṣa simply cannot stand before you, on seeing that form pleasing to the eyes of all people. And the heart of that Princess fettered by the chains of a very firmly formed affection would not even withstand a moment's seperation from your sight. And you should then take for granted the circle of the Earth, with all enemies uncermoniously annihilated, to be in the palm of your hands. There should be no doubt about this. (Further) if you so desire, you may get the interior of the lake examined as much as you like, by hundreds of trustworthy persons, bringing

१ तस्य...कारिणः २ आनन्दकरस्य. ३ कन्यकारत्नम्. ४ नात्याद्दत. ५ नैक.

लंघ्य जालिकशतं चानाय्य, अन्तरङ्गनरशतैर्यथेष्टदृष्टान्तरालं सरः क्रियेत। रक्षा च तीरात्त्रिंशद्दण्डान्तराले सैनिकजनेन सादरं रचनीया। कस्तत्र तज्जानाति यच्छिद्रेणारयश्चिकीर्षन्ति' इति। तत्तस्य हृदयहारि जातम्। तदधिकृतैश्च तत्र कृत्ये रन्ध्रदर्शनासहैरिच्छां च राज्ञः कन्यकातिरागजनितां नितान्तनिश्चलां निश्चित्यार्थ एष न निषिद्धः। तथास्थितश्च तदासादनदृढतराशयश्च स आख्यायत—'राजन्, अत्र ते जनान्ते चिरं स्थितं; न चैकत्र चिरस्थानं नः शस्तम्। कृतकृत्यश्च न इह द्रष्टासि। यस्य ते राष्ट्रे ग्रासाच्छादनादितं तस्य ते किञ्चिदनाचर्य कार्यं गतिरार्यगर्ह्या' इति, अत्रैतच्चिरस्थानस्य कारणम्। तच्चाद्य सिद्धम्। गच्छ गृहान्। यथार्हजलेन हृद्यगन्धेन स्नातः सितस्रगङ्गरागः शक्तिसदृशेन दानेनाराधितधरणितलतैतिलगणस्तिलस्नेहसिक्तयष्ट्यग्रग्रथि-

hundreds of fishermen, after confabulating with your officers, whose intellect is matured by the knowledge of many sciences as also with other well-wishers, Vigilant protective guards should be posted by your soldiers at a distance of thirty bows from the bank. For who can know what enemies may try to do, when an opportunity is available?' This advice (of mine) appealed to his heart. His officers who could not find any fault with the plan did not obstruct it, knowing well the very firm hankering in the mind of the king caused by his excessive passion for the princess. Then the king who had decided to that effect, and who had made all the more firm a resolve to obtain the princess, was thus spoken to by me, 'You majesty, we have stayed long in your country. It is not advisible for us to stay too long at the same place You would not (therefore) be able to see us (any more) when you achieve your objective The cause of our sojourn here so long was that it would have been ignoble if we were to go without doing any good turn to you, in whose kingdom we obtained food and the like That objective of ours is today realised You may now go home. Bathe in suitable water having sweet fragrance. Put on white garlands and cosmetics and propitiate the gods on earth (viz Brāhmaṇas) by gifts becoming your eminence And with the pitchy darkness of the night being dispelled by hundreds of flames of torches having

१ विचार्य २ अनन्तरं ३ कस्तत् ४ 'ते' न वर्तते क्वचिद् ५ तिष्ठामि ६ आतिथेयादि ७ तलेति नास्ति क्वचित् ८ ग्रथितचेलाञ्चलखण्डकाग्निशिखासहस्रास्त.

तवर्तिकाग्निशिखासहस्रग्रस्तनैशान्धकारराशिरागत्यार्थसिद्धये यतेथाः' इति। स किल कृतज्ञतां दर्शयन्—'असिद्धिरेषा सिद्धिः, यदसंनिधिरिहार्याणाम्। कष्टा चेयं निःसंगता या निरागसं दासजनं त्याजयति। न च निषेधनीया गरीयसां गिरः' इति स्नानाय गृहानयासीत्। अहं च निर्गत्य निर्जने निशीथे सरस्तीररन्ध्रनिलीनः सन्नीषच्छिद्रदत्तकर्णः स्थितः। स्थिते चार्धरात्रे कृतयथादिष्टक्रियः स्थानस्थानरचितरक्षः स राजा. जालिकजनानानीय निराकृतान्तःशल्यं शङ्काहीनः सरःसलिलं सलीलगतिरगाहत। गंतं[1] च कीर्णकेशं संहतकर्णनासं सरसस्तलं[2] हास्तिनं[3] नक्रलीलया नीरातिनिलीनयायी तं तथाशयानं कंधरायां[4] कन्थया न्यग्रहीषम्। खरतरकालदण्डघट्टनातिचण्डैश्च करचरणतलाघातैर्[5]निर्दयदत्तनिग्रहः क्षणेनैकेनाजहात्स चेष्टाम्। ततश्चाकृष्य तच्छरीरं छिद्रे[6] निधाय नीरान्निरयासिषम्।

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wicks fed with seamum oil and fixed to tips of staffs, try to achieve success in your errand.' He, displaying gratitude, said 'That success would be a failure, which would not have your honour's presence at hand This disinteretedness (of yours) is indeed a misery in as much as it makes you abandon this innocent slave of yours But the words of the great indeed cannot be gainsaid!' With these words he went home for bath. I again, going out in the dead of night, remained concealed in the hollow of the bank of the lake, with my ear placed close to an aperture And at midnight, the king, performing the various rites as directed, and posting guards at various places, entered sportively the water of the lake, which was already examined for inner dangers by bringing fishermen, without any misgiving When he like an elephant reached the bottom of the lake, with his hair dishevelled and ears and nose filled with water, I crept like an alligator, through very deep water and caught him round the neck by my coverlet as he lay down. He, who was severely belaboured with blows by hands and feet, which were as powerful as blows of the terrible rod of Yama, in a moment gave up all resistance (i. e, died). And then dragging his body and placing it in the hollow (of the bank), I came out of water.

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१ गतश्च २ सरस्तलं ३ हास्तिनक; हतिनक्र ४ कन्थया कन्धरायां
५ करचरणार्गलाघातैः ६ तीराच्छिद्रे.

सद्यः सङ्गतानां च सैनिकानां तदत्यचित्रीयताकारान्तरग्रहणम् । गजस्कन्धगतः सितच्छत्रादिसकलराजचिह्नराजितश्चण्डतरदण्डिदण्डताडनत्रस्तजनदत्तान्तरालया राजवीथ्या[1] यातस्तां निशां रसनयन[2]निरस्तनिद्रारतिरनैषम् । नीते च जनाक्षिलक्ष्यतां लाक्षारसदिग्धदिग्गजशिरःसदृक्षे शक्रदिगङ्गनारत्नादर्शेऽर्कचक्रे कृतकरणीयः किरणजालकरालरत्नराजिराजितराजार्हासनाध्यासी यथासदृशाचारदर्शिनः शङ्कायन्त्रिताङ्गान्संनिधिनिषादिनः सहायानगादिषम्—'दृश्यतां शक्तिरार्षी यत्तस्य यतेरजेयस्येन्द्रियाणां संस्कारेण नीरजसा नीरजसांनिध्यशालिनि सहर्षालिनि सरसि सरसिजदलसंनिकाशच्छायस्याधिकतरदर्शनीयस्याकारान्तरस्य सिद्धिरासीत् । अद्य सकलनास्तिकानां जायेत लज्जानतं शिरः । तदिदानीं चन्द्रशेखरनरकशासनसरसिजासनादीनां त्रिदशेशानां स्थानान्यत्यादररचितनृत्यगीताद्याराधानानि क्रियन्ताम् । ह्रिय-

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And the troops which immediately came up were greatly astonished at the metamorphosis of the from (of their king). Then mounting an elephant, and adorned with all royal emblems like white parasol and others, I proceeded (home-wards) by the royal path, where way was made clear for me by people scared by the blows of staffs of formidable staff-bearers And I passed that night with sleep vanishing from my eyes through joy, When the orb of the sun, resembling the head of a quarter-elephant painted by lac-dye, or a jewelled mirror of the Eastern Quarter, had become visible to people, I performed my daily constitutionals; and occupying the royal throne bedecked with gems refulgent with a mass of rays, spoke to my companions, who were giving me the customary honour, but whose movements (lit limbs) were restricted by (a certain) apprehension: 'See the power of a sage (as evidenced by the fact) that by a purificatory rite removing Rajas, performed by that sage, whom senses could not conquer, was obtained (by me) a different form, all the more charming and resembling lotus-petals (in lustre) (by a dip) in this lake possessed of lotuses with delighted bees (about them) Today the heads of all non-believers would hang down in shame! So may the temples of Lord S'iva, Viṣṇu and Brahmā now have very respectful performances of dance and song. May the hosts of the needy take from the palace wealth that may remove their penury,

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१ राजरथ्यया. २ गीतार्चनाञ्चितानि; नयनरस॰ ३ यत्नैः ४ गीतार्चनान्वितानि.

न्तां च गृहादितः क्लेशनिरसनसहान्यर्थिसार्थैर्धनानि ' इति। आश्चर्यरसातिरेकहृष्टदृष्टयस्ते ' जयं जगदीश, जयेनं सातिशयं दश दिशः स्थगयन्निजेन यशसाऽऽदिराजयशांसि ' इत्यसकृदाशास्यारचयन्यथादिष्टाः क्रियाः। स चाहं दयितायाः सखीं हृदयस्थानीयां शशाङ्कसेनां कन्यकां कदाचित्कार्यान्तरागतां रहस्याचक्षिषि—' कच्चिदयं जनः कदाचिदासीद्दृष्टः ' इति। अथ सा हर्षकाष्ठांगतेन हृदयेनेषदालक्ष्य दशनदीधितिलतां लीलालसं लासयन्ती ललिताञ्चितकरशाखान्तरितदन्तच्छदकिसलया हर्षजलक्लेदजर्जरनिरञ्जनेक्षणा रचिताञ्जलिः ' नितरां जाने यदि न स्यादैन्द्रजालिकस्य जालं किञ्चिदेतादृशम्। कथं चैतत्। कथय ' इति स्नेहनिर्यन्त्रणं शनैरगादीत्। अहं चास्यै कात्स्न्र्येनाख्याय तदाननसंक्रान्तेन संदेशेन संजनय्य सहचर्या निरतिशयं हृदयाह्लादं ततश्चैतया दयितया निरर्गलीकृतातिसत्कृतकलिङ्गनाथन्यायदत्तया संगत्यान्ध्रकलिङ्गराज्य-

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These companions, with their eyes dilated by extremce wonder blessed me more than once as follows· 'Victory to the Lord of the Earth, may you fill the ten quarters completely by your glory and excel the fames of all the previous kings by yours' And they carried out my commands. Once I, in secret, asked a girl named S'as'āṅkalekhā, who was a very intimate friend of my beloved: 'Do you remember to have seen me anywhere earlier?' She looked for a little while at me, with her heart beaming with joy and displaying gracefully the white rays of her teeth (in smiles), and covering her sproutlike lips with her gracefully contracted fingers said slowly with an unreserved affection folding her hands and with her collyrium-less eyes suffused with tears of joy: 'I certainly know you quite well, unless this be some hallucination created by a magician How did this happen? Pray, tell me' I told to her all the account, and by a message conveyed through her, caused intense delight to the heart of my beloved, and then in the company of that beloved, who was duly given in marriage to me by the king of Kaliṅgas who was freed and greatly honoured by me, I worked as governor of the kingdoms of Āndhra and Kaliṅga,

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१ जय जय जगदीश दश·दिशः स्थगयन्निजतेजसाऽऽदिराज० २ स्वतेजसाऽतिशय्य ३ ०काष्ठां ४ अस्मात्परं ' हसन्ती ' इत्य० पु० पु० ५ लीलाञ्चित ६ अवादीत् ७ चैतदस्यै ८ हृदयाह्लादनम् ९ कलिङ्गराज्यं कलिङ्गनाथे न्यासम्.

शासी तस्यास्यारिणा लिलङ्घयिषितस्याङ्गराजस्य साहाय्यकायालघीयसा साधनेनागत्यात्र ते सखिजनसंगतस्य याद्दच्छिकदर्शनानन्दराशिलङ्घितचेता जातः ' इति ।

तस्य तत्कौशलं स्मितज्योत्स्नाभिषिक्तदन्तच्छदः सह सुहृद्भिरभिनन्द्य चित्रमिदं महामुनेर्वृत्तम्। अत्रैव खलु फलितमतिकष्टं तपः। तिष्ठतु तावन्नर्म[1]। हर्षप्रकर्षस्पृशोः प्रज्ञासत्त्वयोर्दृष्टमिह स्वरूपम्, इत्यभिधाय पुनः ' अवतरतु भवान् ' इति बहुश्रुते विश्रुते विकचराजीवसदृशं दृशं चिक्षेप देवो[2] राजवाहनः।

इति श्रीदण्डिनः कृतौ दशकुमारचरिते मन्त्रगुप्तचरितं नाम सप्तम उच्छ्वासः।

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and while I came with a great army to the help of the king of Aṅgas who was attacked by his (Kardana's) enemy, I had the overpowering pleasure of accidentally seeing you in company of all friends.

Then Rājavāhana along with his friends admired the cleverness of him, with his lips wreathed in smiles, and said: 'The account of this great sage is wondrous indeed. The severe penance indeed fructified in this very life. Homour aside, the nature of intelligence and courage arousing the acme of delight was witnessed in this case.' And then Prince Rājavāhana turned his eyes, resembling blooming lotuses towards the erudite Vis'ruta telling him: 'May you now commence (your narration)'

Thus ends the Seventh Ucchvāsa named. 'The story of Mantragupta,' in Das'akumāracarita the composition of the great Daṇḍin.

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१ नवनधर्मं २ क्षितीशपुत्रः (राजवाहनः इति शब्दश्च न वर्तते)

अष्टम उच्छ्वासः ।

अथ सोऽप्याचचक्षे—'देव मयाऽपि परिभ्रमता विन्ध्याटव्यां कोऽपि कुमारः क्षुधा तृषा च क्लिश्यन्नक्लेशार्हः क्वचित्कूपाभ्याशेऽष्टवर्षदेशीयो दृष्टः । स च त्रासगद्गदमगदत्—'महाभाग, क्लिष्टस्य मे क्रियतामार्य साहाय्यकम् । अस्य मे प्राणापहारिणीं पिपासां प्रतिकर्तुमुदकमुदञ्चन्निह कूपे कोऽपि निष्कलो ममैकशरणभूतः पतितः । तमलमस्मि नाहमुद्धर्तुम्' इति । अथाहमभ्येत्य व्रतत्या कयाऽपि वृद्धमुत्तार्य तं च बालं वंशनालीमुखोध्दृताभिरद्भिः फलैश्च षट्त्रैः[1] शरक्षेपोच्छ्रितस्य लकुचवृक्षस्य[2] शिखरात्पाषाणपातितैः प्रत्यानीतप्राणवृत्तिमापाद्य, तरुतलनिषण्णस्तं जरन्तमब्रवम्—'तात, क एष बालः, को वा भवान्, कथं चेयमापदापन्ना' इति । सोऽश्रुगद्गदमगदत्—'श्रूयतां महाभाग । विदर्भो नाम जनपदः । तस्मिन्भोजवंशभूषणम्, अंशावतार इव धर्मस्य अतिसत्त्वः, सत्यवादी, वदान्यः, विनीतः, विनेता प्रजानाम्, रञ्जितभृ-

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Eighth Ucchvāsa

And he too narrated:—'Your Honour, I too, while wandering in the Vindhya forest, saw a certain boy, about eight years old, who was afflicted by hunger and thirst, by the side of a well, though he hardly deserved to be in distress. And he said with a voice choked with nervousness:—'Good sir, help me who am in distress. An old man, who was my one resort, has fallen down in this well while drawing water to satiate my mortal thirst. And I am not able to take him out.' I came to the spot, took out that old man by means of a creeper; then revived the boy with water drawn by a bamboo pipe and with five or six fruit knocked down from the top of a Lakuca tree, that was as tall as an arrow-shot; and then sitting under a tree I said to that old man: 'Father, who is this boy, who are your honour yourself, and how did you meet this calamity?' He, choked with tears spoke:—'Listen, good sir. There is a country named Vidarbha. There ruled a ruler there named Puṇyavarmā. He was the ornaments of the Bhoja race, a partial incarnation as though of Dharma, heroic, truthful, liberal, modest (or well-behaved), the educator of his subjects,

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१ चतुःप॰ २ लिकुच.

त्यः, कीर्तिमान्, उदग्रो बुद्धिमूर्तिभ्याम्¹, उत्थानशीलः, शास्त्रप्रमाणः, शक्यभव्यकल्पारम्भी, सम्भावयिता बुधान्, प्रभावयिता सेवकान्, उद्भावयिता बन्धून्, न्यग्भावयिता शत्रून्, असम्बद्धप्रलापेष्वदत्तकर्णः कदाचिदप्यवितृष्णो गुणेषु अतिनदीष्णः कलासु, नेदिष्ठो धर्मार्थसंहितासु स्वल्पेऽपि सुकृते सुतरां प्रत्युपकर्ता, प्रत्यवेक्षिता² कोशवाहनयोः, यत्नेन परीक्षिता सर्वाध्यक्षाणाम्, उत्साहयिता कृतकर्मणामनुरूपमानदानैः, सद्यः प्रतिकर्ता दैवमानुषीणामापदाम्, षाड्गुण्योपयोगनिपुणः मनुमार्गेण प्रणेता चातुर्वर्ण्यस्य, पुण्यश्लोकः, पुण्यवर्मा नामासीत्। स पुण्यैः कर्मभिः प्राप्य³ पुरुषायुषम्, रपुण्येन प्रजानामगण्यतामरेषु। तदनन्तरमनन्तवर्मा नाम तदायतिरवनिमध्यतिष्ठत्। स सर्वगुणैः समृद्धोऽपि दैवाद्दण्डनीत्यां नात्यादृतोऽभूत्। तमेकदा रहसि वसुरक्षितो नाम मन्त्रिवृद्धः, पितुरस्य बहुमतः, प्रगल्भवागभाषत—'तात, सर्वैवात्मसम्पदभिजनात्प्रभृत्यन्यूनैवात्रभवति लक्ष्यते। बुद्धिश्च निसर्गपट्वी

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one who pleased his servants, illustrious, outstanding in intellect and form, industrious, S'āstra-abiding, and undertaker of possible and beneficial activities. He honoured the wise, enthused the servants, prospered his kinsmen, defeated his enemies, never listened to irrelevant talk, was never loth to appreciate merits, was extremely well-versed in various arts and was at home with the works on religion and wealth. He returned even a small good turn by a very great counter-obligation. He (always) supervised treasury and vehicles, very carefully tested all superintendents, encouraged by appropriate honour and gifts those who accomplished some tasks, counter-acted against god-made and man-made calamities, was skilled in using the six means of statecraft, guided the four Varṇas according to the path enjoined by Manu and was of a holy name He having obtained by his meritorious deeds a full span of human life, died (in due course) by the misfortune of his subjects. After him, his son named Anantavarma ascended the throne He though possessed of all merits, was unfortunately not much interested in the science of polity. Once Vasurakṣita, an aged minister and a great favourite of his (Anantavarman's) father, address him (Anantavarman) in secret as follows :—"Prince, all personal excellences like noble birth and others are seen to be present in you fully. So also your intellect, naturally sharp,

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१ मूर्तिबुद्धिभ्याम् २ प्रत्यवसिता ३ प्राप्य.

कलासु नृत्यगीतादिषु चित्रेषु च काव्यविस्तरेषु प्राप्तविस्तरा तवेतरेभ्यः प्रतिविशिष्यते। तथाऽप्यसावप्रतिपद्यात्मसंस्कारमर्थशास्त्रेषु, अनग्निसंशोधितेव हेमजातिर्नातिभाति बुद्धिः। बुद्धिशून्यो हि भूभृदत्युच्छ्रितोऽपि परैरध्यारुह्यमाणमात्मानं न चेतयते। न च शक्तः साध्यं साधनं वा विभज्य वर्तितुम्। अयथावृत्तश्च कर्मसु प्रतिहन्यमानः स्वैः परैश्च परिभूयते। न चावज्ञातस्याज्ञा प्रभवति प्रजानां योगक्षेमाराधनाय¹। अतिक्रान्तशासनाश्च प्रजा यत्किञ्चनवादिन्यो यथाकथञ्चिद्वर्तिन्यः सर्वाः स्थितीः संकिरेयुः। निर्मर्यादश्च लोको लोकादितोऽमुतश्च स्वामिनमात्मानं च भ्रंशयेत²। आगमदीपदृष्टेन खल्वध्वना सुखेन वर्तते लोकयात्रा। दिव्यं हि चक्षुर्भूतभवद्भविष्यत्सु व्यवहितप्रकृष्टादिषु च विषयेषु शास्त्रं नामाप्रतिहतवृत्तिः। तेन हीनः सतोरप्यायतविशालयोर्लोचनयोरन्ध एव जन्तुरर्थदर्शनेष्वसामर्थ्यात्। अतो विहाय बाह्यविद्यास्वभिष्वङ्गमागमय दण्डनीतिं कुलविद्याम्। तदर्थानुष्ठानेन चावर्जि-

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and having an easy scope in the arts like dance and song and so also various types of poetic compositions outshine that of others. But this intellect, without getting a personal education in Polity would not shine well like gold that has not been purified in fire. And a king, lacking so-cultured intellect, though mighty, does not realise how he is overpowered by rival kings Nor can he act discriminatingly deciding upon the ends and the means And behaving improperly he, being unsuccessful in his undertakings, is insulted both by friend and foe And the command of a disrespected king is never able to achieve the welfare of the subjects And subjects once transgressing royal commands, would bring complete anarchy speaking what they like and acting as they like And the populace that has transgressed proper bounds of conduct brings ruin to itself as to the king in this world and the next. The life in this world goes on smoothly along a path illumined by the light of S'āstras. S'āstra indeed is an unimpeded sight capable of seeing through past, prasent and future events as also things that are near or far away. And bereft of that, a person, even though possessed of broad and big eyes, is as good as blind, as he is unable to see through the nature of things. Hence, giving up your attachment to external lores, master the science of Polity

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१ क्षेमसाधनाय; •क्षेमयोराराधनाय २ भ्रंशयेयुः

तशक्तिसिद्धिरस्खलितशासनः शाधि चिरमुदधिमेखलामुर्वीम्' इति

एतदाकर्ण्य 'स्थान एव गुरुभिरनुशिष्टम्। तथा क्रियते' इत्यन्तःपुरमविशत्। तां च वार्तां पार्थिवेन प्रमदासंनिधौ प्रसङ्गेनोदीरितामुपनिशम्य समीपोपविष्टश्चित्तानुवृत्तिकुशलः प्रसादवित्तो गीतनृत्य-वाद्यादिष्वबाह्यो बाह्यनारीपरायणः पटुरयन्त्रितमुखो बहुभङ्गिविशारदः परमर्मान्वेषणपरः परिहासयिता परिवादरुचिः पैशुन्यपण्डितः सचिव-मण्डलादप्युत्कोचहारी सकलदुर्नयोपाध्यायः कामतन्त्रकर्णधारः कुमार-सेवको विहारभद्रो नाम स्मितपूर्वं व्यज्ञापयत्—'देव दैवानुग्रहेण यदि कश्चिद्भाजनं भवति विभूतेस्तमकस्मादुच्चावचैरुपप्रलोभनैः कदर्थयन्तः स्वार्थं साधयन्ति धूर्ताः। तथा हि। केचित्प्रेत्य लभ्यैरभ्युदयातिशयैरा-शामुत्पाद्य मुण्डयित्वा शिरो बद्ध्वा दर्भरज्जुभिरजिनेनाच्छाद्य नवनी-तेनोपलिप्यानशनं च शाययित्वा सर्वस्वं स्वीकरिष्यन्ति। तेभ्योऽपि

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which is your hereditary lore And attaining the [threefold] royal power by practising its precepts may you rule long the ocean-girt earth, with unchallenged sway "

Hearing this he replied. 'Your honour has given a very appropriate advice. I shall act up to that' And he entered the harem There, hearing that news [about advice], which was casually mentioned by the king in the presence of the ladies [of the harem], an attendant of the Prince since young days, by name Vihārabhadra, who happened to be sitting nearby, who was a great adept in placating the king's mind, who was a great favourite of the king, who was proficient in song, dance, instrumental music and like arts, who was attached to women, who was clever, talkative, expert in various modes of speech, always bent on finding the weak points of others, capable of exciting laughter, a scandal-monger and an arch-villian, who was capable of exacting bribe even from ministers, who was a teacher of all bad acts, and who was a aide in matters of lust, said with a smile—'Your majesty, if any person gets prosperity through good luck, then all of a sudden rogues try to benefit themselves by misleading him by god or bad enticements To explain: Some coming [to such a person] create in his mind a hope for some would be fortunes; and then get his head shaved, gird him by darbha-strings, cover him by deerskin, besmear him with butter and making him sleep without a meal, snatch away all his wealth. Worse than these are heretics who

घोरतराः पांषण्डिनः पुत्रदारशरीरजीवितान्यपि मोचयन्ति । यदि कश्चित्पटुजातीयो नास्यै मृगतृष्णिकायै हस्तगतं त्यक्तुमिच्छेत्, तमन्ये परिवार्याहुः—'एकामपि काकिणीं कार्षापणलक्षमापादयेम, शस्त्रादृते सर्वशत्रून्घातयेम, एकशरीरमात्रमपि मर्त्यं चक्रवर्तिनं विदधीमहि यद्यस्मदुद्दिष्टेन मार्गेणाचर्यते' इति । स पुनरिमान्प्रत्याह—'कोऽसौ मार्ग' इति । पुनरिमे ब्रुवते—'ननु चतस्रो राजविद्याः, त्रयी वार्ताऽन्वीक्षिकी दण्डनीतिरिति । तासु तिस्रस्त्रयीवार्तान्वीक्षिक्यो महत्यो मन्दफलाश्च । तास्तावदासताम् । अधीष्व तावद्दण्डनीतिम् । इयमिदानीमाचार्यविष्णुगुप्तेन मौर्यार्थे षड्भिः श्लोकसहस्रैः संक्षिप्ता । सैवेयमधीत्य सम्यगनुष्ठीयमाना यथोक्तकर्मक्षमा' इति । स 'तथा' इत्यधीते शृणोति च । तत्रैव जरां गच्छति । तत्तु किल शास्त्रं शास्त्रान्तरानुबन्धि । सर्वमेव वाङ्मयमविदित्वा न तत्त्वतोऽधिगंस्यते । भवतु कालेन बहुनाऽल्पेन वा तदर्थाधिगतिः । अधिगतशास्त्रेण चादावेव पुत्रदारमपि

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make such a person lose his sons, wife, person or life too If any shrewd person refuses to surrender a thing in hand for a mirage, then others surrounding him say "We can turn even a single cowrie into a lac of coins, we can destroy all enemies without any weapon, and we can make any single embodied mortal a Sovereign Ruler, provided he follows the path advised by us' If he were to ask them 'What is this path'?, those pernsons again reply: 'Indeed there are four kingly lores—viz (i) the triad of Vedas, (ii) cattle breeding, trade and agriculture, (iii) philosophy and (iv) the science of government Amongst these three viz (i) the triad of the Vedas, (ii) cattle-breeding, agriculture and trade and (iii) philosophy are extensive and slow in fruition. So let these remain aside for the present But master first the Science of Governance. This has been summarised in six thousand ślokas by Ācārya Visnugupta for the benefit of Maurya [i e. Candragupta] If this science is studied and duly followed, it can achieve the above objective' He may agree to it and study and listen to it. And he would grow old in the bargain That science indeed is related with other sciences. Unless the entire literature is mastered by one, one cannot really master it And supposing one masters its import after greater or lesser time, still by a knower of the Śāstra [first of all], no trust is to be reposed in one's son or wife.

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१ पाषण्डिनः २ शरीरिणमपि. ३ सर्वशास्त्रानुबन्धि. ४ तदधिगतिः

न विश्वास्यम्। आत्मकुक्षेरपि कृते तण्डुलैरियद्भिरियानोदनः संपद्यते। इयत ओदनस्य पाकायैतावदिन्धनं पर्याप्तमिति मानोन्मानपूर्वकं देयम्।

उत्थितेन च राज्ञा क्षालिताक्षालिते मुखे मुष्टिमर्धमुष्टिं वाऽभ्यन्तरीकृत्य कृत्स्नमायव्ययजातमह्नः प्रथमेऽष्टमे भागे श्रोतव्यम्। शृण्वत एवास्य द्विगुणमपहरन्ति तेऽध्यक्षधूर्ताः। चत्वारिंशतं चाणक्योपदिष्टानाहरणोपायान्सहस्रधाऽऽत्मबुद्ध्यैव ते विकल्पयितारः। द्वितीयेऽन्योन्यं विवदमानानां प्रजानामाक्रोशादह्यमानकर्णः कष्टं जीवति। तत्रापि प्राड्विवाकादयः स्वेच्छया जयपराजयौ विदधानाः पापेनाकीर्त्या च भर्तारमात्मानं चार्थैर्योजयन्ति। तृतीये स्नातुं भोक्तुं च लभते। भुक्तस्य यावन्धः परिणामस्तावदस्य विषभयं न शाम्यत्येव। चतुर्थे हिरण्यप्रतिग्रहाय हस्तं प्रसारयन्नेवोत्तिष्ठति। पञ्चमे मन्त्रचिन्तया महान्तमायासमनुभवति। तत्रापि मन्त्रिणो मध्य-

So also for one's own sustenance one has to give material of particular weights and measures like With so much rice so much boiled rice can be prepared, for so much boiled rice, so much fuel would be adequate

And when the king gets up [in the morning] then barely rinsing his mouth, and putting down his throat a handful or half, he should listen to a statement of all the items of income and expenditure in the first one-eight part of the day. And while he goes on listening the clever superintendents fleece him of double the amount. They indeed by their ingenuity multiply thousand-fold the forty ways of defrauding mentioned by Cāṇakya In the second one-eighth part of the day a king remains very unhappy as he listens to the harsh words of mutually contending subjects. There too, the judges etc deciding success or defeat [in a suit] according to their own sweet will bring sin and discredit to the master and money to themselves In the third one-eighth part of the day the king gets respite to bathe and take his meal And the fear of poisoning is not absent till the food is digested by him In the fourth one-eighth part of the day he stands with his hand extended to receive gold presents In the fifth one-eighth part of the day he experiences a great exertion while deliberating secret counsel.

१ च. २ तेऽप्यध्यक्षधूर्ताः ३ चत्वारिंशत्. ४ विवादघनाः ५ 'भुक्त्वा' इत्यधिकं पदं क्वचित्. ६ तिष्ठति.

स्था इवान्योन्यं मिथः सम्भूय, दोषगुणौ दूतचारवाक्यानि शक्याशक्यतां देशकालकार्यावस्थाश्च स्वेच्छया विपरिवर्तयन्तः स्वपरमित्रमण्डलान्युपजीवन्ति । बाह्याभ्यन्तरांश्च कोपान्गूढमुत्पाद्य प्रकाशं प्रशमयन्त इव स्वामिनमवशमगृह्णन्ति । षष्ठे स्वैरविहारो मन्त्रो वा सेव्यः । सोऽस्यैतावान्स्वैरविहारकालो यस्य तिस्त्रस्त्रिपादोत्तरा नाडिकाः । सप्तमे चतुरङ्गबलप्रत्यवेक्षणप्रयासः । अष्टमेऽस्य सेनापतिसखस्य विक्रमचिन्ताक्लेशः । पुनरुपास्यैव सन्ध्यां प्रथमे रात्रिभागे गूढपुरुषा द्रष्टव्याः । तन्मुखेन चातिनृशंसाः शस्त्राग्निरसप्रणिधयोऽनुष्ठेयाः । द्वितीये भोजनानन्तरं श्रोत्रिय इव स्वाध्यायमारभते । तृतीये तूर्यघोषेण संविष्टश्चतुर्थपञ्चमौ शयीत किल । कथमिवास्याजस्रचिन्तायासविह्वलमनसो वराकस्य निद्रासुखमुपनमेत् । पुनः षष्ठे शास्त्रचिन्ताकार्यचिन्तारम्भः ।

There also, the ministers, posing as impartial, but secretly entering into mutual agreements, give perverse counsel as regards merits and defects, reports of messengers and spies, the possibility or otherwise (of an errand) and the details about place, time and condition of undertakings, and live upon the circle (of friends) of their own king or an enemy or a friendly king Then secretly creating external and internal unrest, outwardly they try to quell it and get their master helplessly in their power. In the sixth one-eighth part of the day a king can enjoy free pastime or counsel. This much is the time for his free pastime, that it consists of three and three quarters of Nādikās[1] In the seventh one-eighth part the day the king has to perform the task of reviewing his fourfold army In the eighth one-eighth part of the day he has to undertake the toil of planning for conquest in the company of the general. Then again after offering the evening prayers, he has to interview the secret emissaries in the first one eighth part of the night Through them are to be instructed their extremely cruel agents who use weapon, fire or poison (as need arises). In the second one-eighth part of the night the king, like a learned Brahmin, has to start his Vedic study. In the third one-eighth part of the night he is to retire to the accompaniment of a trumpet, and he is to sleep during the fourth and fifth of the one-eighth parts of the night. And how indeed can the poor king

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१ मध्यस्थायिनः २ 'नियतम्' इत्यधिक पद क्वचित्. ३ स द्वाप्तां स्वैर०
४ रसेति नास्ति क्वचित्. ५ चिन्तायासैर्विह्वलमनसो वा कस्य.

सप्तमे तु मन्त्रग्रहो दूताभिप्रेषणानि च। दूताश्च नामोभयत्र प्रियाख्यानलब्धानर्थान्वीतशुल्कबाधवर्त्मनि वणिज्यया वर्धयन्तः कार्यमविद्यमानमपि लेशेनोत्पाद्यानवरतं भ्रमन्ति। अष्टमे पुरोहितादयोऽभ्येत्यैनमाहुः—'अद्य दृष्टो दुःस्वप्नः। दुःस्थाः ग्रहाः। शकुनानि चाशुभानि। शान्तयः क्रियन्ताम्। सर्वमस्तु सौवर्णमेव होमसाधनम्। एवं सति कर्म गुणवद् भवति। ब्रह्मकल्पा इमे ब्राह्मणाः। कृतमेभिः स्वस्त्ययनं कल्याणतरं भवति। ते चामी कष्टदारिद्र्या बहुपत्या यज्वानो वीर्यवन्तश्चाद्याप्यप्राप्तप्रतिग्रहाः। दत्तं चैभ्यः स्वर्ग्यमायुष्यमरिष्टनाशनं च भवति' इति बहु बहु दापयित्वा तन्मुखेन स्वयमुपांशु भक्षयन्ति। तदेवमहर्निशमविहितसुखलेशमायासबहुलमविरलकदर्थनं च नयतो नयज्ञस्यास्तां चक्रवर्तिता स्वमण्डलमात्रमपि दुरारक्ष्यं भवेत्। शास्त्रज्ञसमा-

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get the pleasure of sleep, with his mind so much agonised with the trouble of continuous anxious thought! In the sixth one-eighth part of the night again he has to start the consideration of the S'āstras and the business (of the next day) In the seventh again a deliberation (with ministers) and sending of emassaries (is to be attended to). And the messengers again, get wealth by agreeable speech with both sides, and increase it by trade en route which is free from the fear of taxation; and creating some work where really there is none, they always remain wandering In the eighth one-eighth part of the night the Purohita and others come to him and say: "To night an evil dream was seen; the stars are unfavourable; and the omens evil; so pacificatory rites should be performed Let all implements of sacrifice be made of gold In that way the rite would be very potent These Brahmins are indeed like Brahmā himself The blessings given by them are all the more auspicious These Brahmins, who are very poor, possessed of many children, great sacrificers but non-recepients of any donations (from your majesty) Whatever is given to them would be capable of leading to heaven, giving long life and removing calamities." Thus making the king to give much in charity to these, these people secretly pilfer a lot of amount through them. So for a price who (thus) passes his day and night, bereft of any pleasure, abounding in troubles and having constant worries, even

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१ वीतशुल्कं निराबाधम्. २ क्लेशेन. ३ कष्टदारिद्र्यवन्तः ४ अपरिग्रहाः ५ अविहित. ६ दुरारक्षं.

ज्ञातो हि यद्ददाति, यन्मानयति, यत्प्रियं ब्रवीति, तत्सर्वमातिसंधातुमित्य-विश्वासः। अविश्वास्यता हि जन्मभूमिरलक्ष्म्याः। यावता च नयेन विना याति[1] लोकयात्रा स लोके[2]त एव सिद्धः। नात्र शास्त्रेणार्थः। स्तन[3]न्धयोऽपि हि तैस्तैरुपायैः स्तनपानं जनन्या लिप्सते। तदपास्यातियन्त्र-णामनुभूयन्तां यथेष्टमिन्द्रियसुखानि। येऽप्युपदिशन्ति—'एवमिन्द्रि-याणि जेतव्यानि, एवमरिषड्वर्गस्त्याज्यः, सामादिरुपायवर्गः स्वेषु परेषु चाजस्रं प्रयोज्यः, सन्धिविग्रहचिन्तयैव नेयः कालः, स्वल्पोऽपि सुखस्यावकाशो न देयः' इति, तैरप्येभिर्मन्त्रिबकैर्युष्मत्तश्चौर्यार्जितं धनं दासीगृहेष्वेव भुज्यते। के चैते वराकाः। येऽपि मन्त्र[4]कर्कशाः शास्त्रतन्त्रकाराः शुक्राङ्गिरसविशालाक्ष[5]बाहुदन्तिपुत्रपराशरप्रभृतयस्तैः किमरिषड्वर्गो जितः कृतं वा तैः शास्त्रानुष्ठानम्। तैरपि हि प्रारब्धेषु कार्येषु दृष्टे सिद्ध्यसिद्धी। पठन्तश्चापठद्भिरतिसन्धीयमाना बहवः।

protecting his own kingdom would be difficult—much less possible would be Sovereign Rulership! Whatever a prince gives or honours or speaks well of, under the guidance of a scholiast, is distrusted (by people) to be means of deceit. And deceit is indeed the birth place of misfortune And further how far worldly dealings can proceed without polity is seen from the (dealings of the) world itself There is no necessity of S'āstras in this matter. Even a suckling child seeks to get the feed from the mother's breast by one means or another So doing away with excessive restrictions enjoy the pleasures of senses as much as your majesty would like Those who preach tush 'Thus the senses should be controlled; thus the group of six enemies should be avoided; the various means of statecraft like alliance and others should always be used in dealing with one's friends and foes; time should be passed in deliberation of alliances and wars only; not the slightest scope should be given to easy life'—these cranelike ministers too enjoy wealth robbed from you in the houses of maids And who again are these poor fellows (the S'āstrakāras)? Have these authors of the S'āstras, who rigorously advocate policy-precepts, like S'ukra, Aṅgiras, Vis'ālākṣa, Bāhudantiputra, Parās'ara and others, themselves conquered the six enemies or have they followed the S'āstric precepts Even in their undertakings we see success and failure. And many learned people we see being duped by persons

१ न याति लोक०; समयेन विना लोक० २ लोके. ३ ननु बालिशोऽपि. ४ मतिक० ५ विशालच्यवनपुत्र.

नन्विदमुपपन्नं देवस्य यदुत सर्वलोकस्य वन्द्या जातिरयातयामं वयो दर्शनीयं वपुरपरिमाणा विभूतिः। तत्सर्वं सर्वाविश्वासहेतुना सुखोपभोगप्रतिबन्धिना बहुमार्गविकल्पनात्सर्वकार्येष्वमुक्तसंशयेन तन्त्रावापेनैव मा कृथा वृथा। सन्ति हि दन्तिनां दश सहस्राणि हयानां लक्षत्रयमनन्तं च पादातम्। अपि च पूर्णान्येव हेमरत्नैः कोशगृहाणि। सर्वश्चैष जीवलोकः समग्रमपि युगसहस्रं भुञ्जानो न ते कोष्ठागाराणि रेचयिष्यति। किमिदपर्याप्तं यदन्यार्जितायासः क्रियते। जीवितं हि नाम जन्मवतां चतुःपञ्चाण्यहानि। तत्रापि भोगयोग्यमल्पाल्पं वयःखण्डम्। अपण्डिताः पुरर्जयन्त एव ध्वंसन्ते। नार्जितस्य वस्तुनो लवमप्यास्वादयितुमीहन्ते। किं बहुना। राज्यभारं भारक्षमेष्वन्तरङ्गेषु भक्तिमत्सु समर्प्य, अप्सरःप्रतिरूपाभिरन्तःपुरिकाभी रममाणो गीतसङ्गीतपानगोष्ठीश्च यथर्तु वध्नयन्थार्थं कुरु शरीरलाभम्' इति पञ्चाङ्गस्पृष्ट-

of no learning. Your majesty is already possessed of the following things viz. a caste respected by all people, fresh youth, beautiful form and immeasurable prosperity. Please do not nullify this by a recourse to Polity which is the cause of all distrust, which obstucts enjoyment of all pleasures, and which is never free from doubt on account of many alternate ways (of achieving things) Your majesty has ten thousand elephants, three lacs of horses and innumerable foot-soldiers. And your treasures are full of gold and jewels. This entire human world, enjoying for one whole thousand of Yugas would not be able to exhaust your storehouses. Is so much insufficient that attempt should be made to earn more? The life of beings indeed is like four or five days. And therein too extremely short is the period of enjoying pleasures of senses. Foolish persons die just while they earn. They do not wish to enjoy even a little of what they amass Why say more? Your majesty may assign the burden of kingdom to trustworthy and devoted ministers capable of shouldering it and make the attainment of human form worthwhile by enjoying in the company of the ladies of the harem that resemble Apsarases, and by arranging sessions of song, music and drink at proper occasions With these words, he bowed down on the ground touching it with five limbs, with his head touching the folded hands and remained like that for a long time. And the ladies of the harem, with their

१ तन्त्रावापेन. २ अन्तरङ्गभूतेषु. ३ यथार्हम्. ४ पञ्चाङ्गी. ५ मृष्ट.

भूमिरञ्जलिचुम्बितचूडश्चिरमशेत। प्राहसीच्च प्रीतिफुल्ललोचनोऽन्तःपुर-प्रमदाजनः। जननाथश्च सस्मितम्—'उत्तिष्ठ[1]। ननु हितोपदेशाद्गुरवो भवन्तः। किमिति गुरुत्वविपरीतमनुष्ठितम्।' इति तमुत्थाप्य क्रीडा-निर्भरमातिष्ठत्[2]।

अथैषु दिनेषु भूयोभूयः प्रस्तुतेऽर्थे प्रेर्यमाणो मन्त्रिवृद्धेन वचसाऽभ्युपेत्य मनसैवा[3]चित्तज्ञ इत्यवज्ञातवान्। अथैवं मन्त्रिणो मनस्यभूत्—'अहो मे मोहाद्बालिश्यम्। अरुचिते[4]ऽर्थे चोदयन्नर्थीवा[5]क्षिगतोऽहमस्य हास्यो जातः। स्पष्टमस्य चेष्टायामयथापूर्व्यम्। तथा हि। न मां स्निग्धं पश्यति, न स्मितपूर्वं भाषते, न रहस्यानि विवृणोति, न हस्ते स्पृशति, न व्यसनेष्वनुकम्पते, नोत्सवेष्वनुगृह्णाति, न विलोभवचनवस्तूनि प्रेषयति, न मत्सुकृतानि प्रगणयति, न मे गृहवार्तां पृच्छति, न मत्पक्ष्यान्प्रत्यवेक्षते, न मामासन्नकार्येष्वभ्यन्तरीकरोति, न मामन्तःपुरं प्रवेशयति। अपि च। मामनर्हेषु कर्मसु नियुङ्क्ते, मदासनमन्यैरवष्टभ्यामानमनुजा-

eyes blooming with glee, roared with laughter And the king made him rise up with the words, 'Arise, you are indeed a preceptor to me by your wholesome advice Then how are you acting thus in an unpreceptorlike way?, and remained engaged in enjoyments.

Then in the next few days he was repeatedly urged by the old minister to the task in hand (of studying daṇḍanīti), and the king verbally accepting the advice, mentally neglected it feeling that the minister lacked insight Then the minister thought as follows — 'What a folly I am committing through infatuation! I have become an eyesore and a laughing-stock to him, like a beggar, by urging him to do what he dislikes. Clearly his attitude towards me is not as it formerly was To explain He does not look with affection towards me, does not speak to me with a smile, does not confide his secrets to me does not touch my hand, does not sympathise with me in distress, does not favour me in festivals, sends no complimentary presents, does not count my services, does not inquire about my household, does not look with favour on my partisans, does not confide in me as regards works at hand, and does not give me access to harem. And further, he entrusts me with unbecoming tasks, permits my seat being occupied by others, shows confidence towards my enemies, does not reply to my

१ उत्तिष्ठत; उत्तिष्ठत, उत्तिष्ठत. २ क्रीडारसनिर्भरमतिः ३ मनसा वा. ४ अनुचिते. ५ 'अर्थीव' इति शब्दौ न वर्तेते क्वचित्.

नाति, मद्वैरिषु विश्रम्भं दर्शयति, मदुक्तस्योत्तरं न ददाति, मत्समानदोषान्विगर्हयति, मर्मणि मामुपहसति, स्वमतमपि मया वर्ण्यमानं प्रतिक्षिपति, महार्हाणि वस्तूनि मत्प्रहितानि नाभिनन्दति, नयज्ञानां स्खलितानि मत्समक्षं मूर्खैरुद्घोषयति। सत्यमाह चाणक्यः—'चित्तज्ञानानुवर्तिनोऽनर्थ्या[1] अपि प्रियाः स्युः। दक्षिणा अपि तद्भावबहिष्कृता द्वेष्या भवेयुः' इति। तथाऽपि का गतिः। अविनीतोऽपि न परित्याज्यः पितृपैतामहैरस्मादृशैरयमधिपतिः[2]। अपरित्यजन्तोऽपि कमुपकारमश्रूयमाणवाचः कुर्मः[3]। सर्वथा नयज्ञस्य वसन्तभानोरश्मकेन्द्रस्य हस्ते राज्यमिदं पतितम्। अपि नामापदो भाविन्यः प्रकृतिस्थमेनमापादयेयुः। अनर्थेषु सुलभव्यलीकेषु[4] कदिदुत्पन्नोऽपि द्वेषः सद्वृत्तमस्मै न रोचयेत्। भवतु। भविता तावदनर्थः। स्तम्भितपिशुनजिह्वो यथाकथञ्चिद्भ्रष्टपदस्तिष्ठेयम्' इति। एवंगते मन्त्रिणि राजनि च कामवृत्ते चन्द्रपालितो

words, condemns those who have committed like faults like mine, bitingly laughs at me, objects even to his own view if expounded by me, does not appreciate even costly presents sent by me, and makes fools to proclaim aloud in my presence the slips of the knowers of polity. Truly indeed has Cāṇakya said: "Persons who, knowing the mind of kings, follow (their behests) become dear (to them) even when they are dangerous. And even beneficial persons, if they do not have that aptitude, become objects of hate" But what can be done? Even though he is ill-behaved, this king should not be given up by hereditary (ministers) like us. But even if we do not abandon him, what good can we do, when he does not listen to our advice? Surely this kingdom is (as good as) fallen in the hands of the polity-trained Vasantabhānu, the king of As'makas May it be that the impending calamities bring him to his senses? I think that a distaste for bad things, which are so easy to befall one, which may perhaps arise in him (in adversity), may not make him appreciate the good path. Well, calamity is certain to befall. Let me somehow stick to my job, controlling my wicked tongue (which gives unasked advice).' When the minister was thus (sullen) and the king was behaving wilfully, Candrapālita, a son of a minister of the king of As'makas, named Indrapālita, who was ill-behaved and consequently was

१ अनर्थाः २ पितृपितामहानुयातैः ३ अस्माकमुपसेवितमिदं राजकुलमीदृशश्चायमधिपतिः ४ सुलभालीकेषु.

नामाश्मकेन्द्रामात्यस्येन्द्रपालितस्य सूनुरसद्वृत्तः पित्रा निर्वासितो नाम भूत्वा बहुभिश्चारणगणैर्बह्वीभिरनल्पकौशलाभिः शिल्पकारिणीभिरनेकच्छन्नकिङ्करैश्च गूढपुरुषैः परिवृतोऽभ्येत्य विविधाभिः क्रीडाभिर्विहारभद्रमात्मसादकरोत् अमुना चैव संक्रमेण राजन्यास्पदमलभत। लब्धरन्ध्रश्च स यद्यद्व्यसनमारभते तत्तथेत्यवर्णयत्—'देव, यथा मृगया ह्यौपकारिकी न तथाऽन्यत्। अत्र हि व्यायामोत्कर्षादापत्सूपकर्ता दीर्घाध्वलङ्घनक्षमो जङ्घाजवः, कफापचयादारोग्यैकमूलमाशयाग्निदीप्तिः, मेदापकर्षादङ्गानां स्थैर्यकार्कश्यातिलाघवादीनि, शीतोष्णवातवर्षक्षुत्पिपासासहत्वं, सत्त्वानामवस्थान्तरेषु चित्रचेष्टितज्ञानं, हरिणगवलगवयादिवधेन सस्यलोपप्रतिक्रिया, वृकव्याघ्रादिघातेन स्थलपथशल्यशोधनं, शैलाटवीप्रदेशानां विविधकर्मक्षमाणामालोचनम्, आटविकवर्गविश्रम्भणम्, उत्साहशक्तिसंधुक्षणेन प्रत्यनीकवित्रासनमिति बहुतमा गुणाः। द्यूतेऽपि द्रव्यराशेस्तृणवत्त्यागादनुपमानमाशयौदार्यं जयपराजयानव-

banished by his father, arrived there surrounded by many minstrels and very dexterous dancing-girls as also by several disguised servants and spies; and he won over completely Vihāra-bhadra by various sports And through his good offices, he obtained an influence over the king too And getting opportunities he eulogised with approval whatever vice the king was attached to, (thus) 'Your majesty, nothing is so wholesome like hunting. There are numerous advantages like a fleet-footedness, which is very useful by giving a good exercise and which enables one to travel long distances, a good appetite (lit stirring up of gastric fire) which is the sole source of good health by removing plegm, an attainment by the limbs of firmness, strongness and quickness by the removal of fat, the capacity to withstand cold and heat, wind and rain, hunger and thirst, the knowledge of the working of the minds of animals in various conditions, a remedy against exhaustion of grass by the destruction of deer, wild buffaloes and bisons, removal of dangers from the landroutes by the killing of wolves and tigers and the like, a survey of mountains and forests which can be put to various uses, creating confidence amongst wild tribes and the scaring away of enemies by the enkindling of the personal valour In gambling too (there are several advantages like) a matchlessly charitable disposition on account of the

1 भावैः

स्थानाद्धर्षविषादयोरविधेयत्वं, पौरुषैकनिमित्तस्यामर्षस्य वृद्धिः, अक्षहस्तभूम्यादिगोचराणामत्यन्तदुरुपलक्ष्याणां कूटकर्मणामुपलक्षणादनन्तबुद्धिनैपुण्यम्, एकविषयोपसंहाराच्चित्तस्यातिचित्रमैकाग्र्यम्, अध्यवसायसहचरेषु साहसेष्वतिरतिः, अतिकर्कशपुरुषप्रतिसंसर्गादनन्यधर्षणीयता, मानावधारणम्, अकृपणं च शरीरयापनमिति। उत्तमाङ्गनोपभोगेऽप्यर्थधर्मयोः सफलीकरणं, पुष्कलः पुरुषाभिमानः, भावज्ञानकौशलम्, अलोभक्लिष्टमाचेष्टितम्, अखिलासु कलासु वैचक्षण्यम्, अलब्धोपलब्धिलब्धानुरक्षणरक्षितोपभोगभुक्तानुसंधानरुष्टानुनयादिष्वजस्रमभ्युपायरचनया बुद्धिवाचोः पाटवम्, उत्कृष्टशरीरसंस्कारात्सुभगवेषतया लोकसम्भावनीयता, परं सुहृत्प्रियत्वम्, गरीयसी परिजनव्यपेक्षा, स्मितपूर्वाभाषित्वम्, उद्रिक्तसत्त्वता, दाक्षिण्यानुवर्तनम्, अपत्योत्पादनेनोभयलोकश्रेयस्करत्वमिति। पानेऽपि नानाविधरोगभ-

(practice of) giving up of hordes of wealth like (a blade of) grass, non-subjection to the feelings of delight and dejection because of the uncertainty of victory or defeat, an increase of fieriness of temper, which is the sole source of manliness, an infinite acuteness of intellect on account of knowing (various) subtle tricks connected with dice, hand and the ground, which are very difficult to be seen into, a wonderful concentration of mind on account of its focussing on one object, extreme liking for daring deeds which are associated with a strong will, invincibility by others on account of association with many a rough person, an awareness of self-respect and sustaining the self with dignity. In the enjoyment of beautiful women (there accrue various advantages like) the realisation of the purpose of wealth and piety, a great satisfaction of manliness, a skill in knowing feelings, actions not associated with greed dexterity in all arts, a deftness of intellect and speech, by continuuously devising means for obtaining (a damsel) not obtained, protecting her who is obtained, enjoying her who is so protected, pleasing her when enjoyed and placating her if she is angry, a great respect among people on account of a nice apparel and excellent personal toilet, a great popularity amongst friends, a great regard of the attendants, a smiling address, high spirits, courteous behaviour, and attainment of happiness in both worlds by procreating progeny. And even in drinking (there are

१ अत्यन्तं बुद्धिनैपुण्यम्. २ अभिरतिः ३ धीरणम्. ४ नीयवया.

ङ्कपटीयसामासवानामासेवनात्स्पृहणीयवयोऽवस्थापनम्, अहंकारप्रकर्षादशेषदुःखतिरस्करणम्, अङ्गजरागदीपनादङ्गनोपभोगशक्तिसंधुक्षणम्, अपराधप्रमार्जनान्मनःशल्योन्मार्जनम्, अशाठ्यशंसिभिरनर्गलप्रलापैर्विश्वासोपबृंहणं, मत्सराननुबन्धादानन्दैकतानता, शब्दादीनामिन्द्रियार्थानां सातत्येनानुभवः, संविभागशीलतया सुहृद्वर्गसंवर्गणम्, अनुपमानमङ्गलावण्यम्, अनुत्तराणि विलसितानि, भयार्तिहरणाच्च सांग्रामिकत्वमिति। वाक्पारुष्यं दण्डो दारुणो दूषणानि चार्थानामेव यथावकाशमौपकारिकाणि। न हि मुनिरिव नरपतिरुपशमरतिरभिभवितुमरिकुलमलम्, अवलम्बितुं च लोकतन्त्रम्' इति। असावपि गुरूपदेशमिवात्यादरेण तस्य मतमन्ववर्तत। तच्छीलानुसारिण्यश्च प्रकृतयो विश्रृङ्खलमसेवन्त व्यसनानि। सर्वश्च समानदोषतया न कस्यचिच्छिद्रान्वेषणायायतिष्ट। समानभर्तृप्रकृतयस्तन्त्राध्यक्षाः स्वानि कर्मफलान्यभक्षयन्। ततः क्रमादायद्वाराणि व्यशीर्यन्त। व्ययमुखानि विटविधे-

advantages like retention of youth by the drinking of various types of āsavas (liquors) which are potent in destroying various diseases, forgetting all grief on account of excess of ego (frenzy), the stimulating of the capacity to enjoy women on account of the increase of the passion of love, a removal of darts from one's mind on account of forgetting of the affronts, increasing confidence by free talks which indicate candour, sublimely delighted mood on account of freedom from all envy, uninterrupted enjoyment of objects of senses like sound and others, enlargement of the circle of friends on account of a disposition of sharing (booty), a matchless beauty of form, unexcelled enjoyments, and a warlikeness through the removal of the sense of fear. Harshness of speech, severe punishment, money-fines are all useful (to kings) on appropriate occassions A king, giving to pacificism like a sage, can never be able to overpower his enemies and carry on the burden of the kingdom.' And he too followed his advice very respectfully like the advice of a preceptor as though. The subjects following his conduct, took to vices in an unbridled way None would find fault with other because of the equal guiltiness of all. The superintendents of various departments, misappropriated the yield of their activities, imitating the disposition of their master Then gradually the sources of income dried out While the avenues of expenditure

१ वयोऽवस्था २ मानशल्य ३ उन्मूलनम् ४ अशाठ्य ५ संवर्धनम्.

यंतया[1] विभोरहरहर्व्यवर्धन्त। सामन्तपौरजानपदमुख्याश्च समानशीलतयोपारूढविश्रम्भेण राज्ञा सजानयः[2] पानगोष्ठीष्वभ्यन्तरीकृताः स्वं स्वमाचारमत्यचारिषुः। तदङ्गनासु चानेकापदेशपूर्वमपाचरन्नरेन्द्रः। तदन्तःपुरेषु चामी भिन्नवृत्तेषु मन्दत्रासा बहुसुखैरवर्तन्त। सर्वश्च कुलाङ्गनाजनः पांसुलजैनभङ्गि[3]भाषणरतो भग्नचारित्र्ययन्त्रणस्तृणायापि न गणयित्वा भर्तॄन्धातृगणमन्त्रणान्यशृणोत्। तन्मूलाश्च कलहाः सामर्षाणामुदभवन्। अहन्यन्त दुर्बला बलिभिः। अपहृतानि धनवतां धनानि तस्करादिभिः। अपहृतपरिभूतयः[4] प्रहृताश्च पातकपथाः। हतबान्धवा हतवित्ता वधबन्धातुराश्च मुक्तकण्ठमाक्रोशन्नश्रुकण्ठ्यः प्रजाः। दण्डश्चायथाप्रणीतो भयक्रोधावजनयत्। कृशकुटुम्बेषु लोभः पदमधत्त। विमानिताश्च तेजस्विनो मानेनादह्यन्त। तेषु तेषु चाकृत्येषु प्रासरन्परोपजापाः। तदा च मृग[5]युवेषमृगबाहुल्यवर्णनेनाद्रिद्रोणीरनप-

of the king increased day after day on account of the subservience of the king to rogues. The feudatories and leading citizens and country-folk (or state officers), who along with their wives were included in the drinking bouts by the king, who began to confide in them through a like (dissolute) nature, transgressed their proper code of conduct The king had intercourse with their wives under different pretexts (or devices). And these (feudatories etc) enjoyed various pleasures with the inmates of his harem, which had lost character, without any fear And all ladies of noble family listened to the intrigues of their paramours, being attracted by the shrewd speech of lewd persons, having no control on character and being utterly defiant of their husbands. And thereby arose the quarrels of angry persons. The weak were assualted by the strong The wealth of the wealthy was robbed by thieves and the like The paths of sin were freely trodden, with all sense of shame therefrom being lost. The populace bemoaned in tears piteously, with their kinsmen killed, wealth looted, and they themselves being subjected to death and imprisonment. Punishment meted out unjustly created fear and wrath. Greed took possession of poor families. Spirited persons, being offended, smarted through self-respect. Intrigues of enemies succeeded in bringing about many an evil thing And then the agents of the king of the As'makas,

१ वैध्रेय० २ सजानपदाः ३ सैलग्नसुलभभङ्गि०; सुलग्नभङ्गि; सुमुग्नभङ्गि ४ अपहृतपरिहृतयः ५ मृगाटवीषु मृगबाहु०

सारमार्गाः शुष्कतृणवंशगुल्माः प्रवेश्य द्वारतोऽग्निविसर्गैः, व्याघ्रादिवधे प्रोत्साह्य तन्मुखपातनैः, इष्टकूपतृष्णोत्पादनेनातिदूरहारितानां प्राणहारिभिः क्षुत्पिपासाभिवर्धनैः, तृण[1]गुल्मगूढच्छन्नतटप्रदरपातहेतुभिर्विषममार्गप्रधावनैः, विषमुखीभिः क्षुरिकाभिश्चरणकण्टकोद्धरणैः, विष्वग्विसर[2]विच्छिन्नानुयातृतयैकाकीकृतानां यथेष्टघातनैः, मृगदेहापराद्धैर्नामेषुमोक्षणैः, सपणबन्धमधिरुह्याद्रिशृङ्गाणि दुरधिरोहाण्यनन्यलक्ष्यैः प्रभंशनैः, आटविकच्छद्मना विपिनेषु विरलसैनिकानां प्रतिरोधनैः[3], अक्षद्यूतपक्षियुद्धयात्रोत्सवादिसङ्कुलेषु बलवदनुप्रवेशनैरितरेषां हिंसोत्पादनैः, गूढोत्पादितव्यलीकेभ्योऽप्रियाणि प्रकाशं लब्ध्वा साक्षिषु तद्विख्याप्याकीर्तिगुप्तिहेतुभिः पराक्रमैः, परकलत्रेषु सुहृत्त्वेनाभियोज्य

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appointed to administer poison etc and other agents (appointed to such errands) harassed the army of Anantavarman, with the principal warriors 'therein killed, by making them enter mountain vallies, having no passage of exit and which were full of dry grass, bamboos and shrubs by describing the dresses of hunters and profusion of game in the region, and then setting fire at the entrance, making them to fall prey to tigers and the like etc by urging them to take to tigerhunting, making some suffer a mortal hunger and thirst, by enticing them far in quest of a desirable well to quench their thirst, by making them proceed by perilous path where they may fall in a pit or a precipice secretly covered by gaass and shrubs, by taking out the thorns in their feet by means of poinson-tipped lancets, by killing wantonly persons left alone being stranded from their companions going in diverse directions, by discharging arrows (purpusefully at them) but pretending to their missing the target of a deer, by pushing down persons, unnoticed by others (from mountain-peaks), after ascending mountain-peaks by entering a wager, by engaging stray soldiers is forests, under the guise of mountaineers, by bringing about the death of others by making them to forcibly enter crowded places on the occasion of gambling, bird-fights, fairs and festivals, by scaring away persons for protecting their reputations, by recording openly cases of persons who have been secretly offended through their mediation, and then informing of the same to witnesses, by making sensualists to keep appointment with wives of others as friends, and then killing them or the husbands (of the ladies) or

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१ गुल्मतृण. २ प्रचार. ३ प्रतिरोधैः

जारान्भर्तृनुभयं वा प्रहृत्य तत्साहसोपन्यासैः, योगनारीहारितानां संकेतेषु प्रागुपनिलीय पश्चादभिद्रुत्याकीर्तनीयैः प्रमापणैः, उपप्रलोभ्य बिलप्रवेशेषु निधानखननेषु मन्त्रसाधनेषु च विघ्नव्याजसाध्यैर्व्यापादनैः, मत्तगजाधिरोहणाय प्रेर्य प्रत्यपायनिवर्तनैः, व्यालहस्तिनं कोपयित्वा लक्ष्यीकृतमुख्यमण्डलेष्वपक्रमणैः, दायाद्यर्थे विवदमानानुपांशु हत्वा प्रतिपक्षेष्वयशःपातनैः, सामन्तपुरजनपदेष्वयथावृत्तानप्रकाशमभिप्रहृत्य तद्वैरिनामघोषणैः, योगाङ्गनाभिरहर्निशमभिरमय्य राजयक्ष्मोत्पादनैः, वस्त्राभरणमाल्याङ्गरागादिषु रसविधानकौशलैः, चिकित्सामुखेनामयोपबृंहणैरन्यैश्चाभ्युपायैरश्मकेन्द्रप्रयुक्तास्तीक्ष्णरसदादयः प्रक्षपितप्रवीरमनन्तवर्मकटकं जर्जरमकुर्वन् ।

अथ वसन्तभानुर्भानुवर्माणं नाम वानवास्यं प्रोत्साह्यानन्तवर्मणा

both alleging that these persons committed the offence (of killing), by ignomiously murdering (some) after first enticing some people to secret rendezvouses by means of beautiful women and then attacking them after already being secretly there lying in wait, by killing under the pretext of an accident (i. e accidental death) while digging secret treasures or cultivating power through incantations, after enticing them to enter caverns, by not taking counter-measures after urging persons to mount intoxicated elephants, by directing towards the targets in the form of the groups of principal warriors, infuriated elephants, after exciting the latter, by killing persons secretly while disputing ancestral property and then casting the blame on their rivals, by secretly killing profligates amongst fendatories, citizens and country-folk and announcing the names of their enemies (as perpetrators of these crimes), by causing the wasting disease (consumption) among others by day and night causing them to indulge in the company of beautiful ladies (or ladies medically treated), by surreptious use of chemicals on garments, ornaments, flowers and unguents, by exacerbating diseases under the pretext of curing them, and by such other means.

Then Vasantabhānu urged Bhānuvarman, king of Vanavāsī to wage a war with Anantavarman. And Anantavarman whose border-territories were attacked by him mobilized his army to fight

१ भर्तृभयमपहृत्य. २ योग्य. ३ बिलप्रवेशनेषु. ४ प्रत्यवायनिवर्तनैः ५ अक्रमपणैः; अक्रमणैः; अमर्षणैः ६ योग्या. ७ रसधान. ८ उपबर्हणैः

व्यग्राहयत्। तत्परामृष्टराष्ट्रपर्यन्तश्चानन्तवर्मा तमभियोक्तुं बलसमुत्थानमकरोत्। सर्वसामन्तेभ्यश्चाश्मकेन्द्रः प्रागुपेत्यास्य प्रियतरोऽभूत्। अपरे सामन्ताः समगंसत। गत्वा चाभ्यर्णे नर्मदारोधसि न्यविशन्। तस्मिंश्चावसरे महासामन्तस्य कुन्तलपतेरवन्तिदेवस्यात्मनाटकीयां क्ष्मातलोर्वशीं नाम चन्द्रपालितादिभिरतिप्रशस्तनृत्यकौशलामाहूयानन्तवर्मा नृत्यमद्राक्षीत्। अतिरक्तश्च भुक्तवानिमां मधुमत्ताम्। अश्मकेन्द्रस्तु कुन्तलपतिमेकान्ते समभ्यधत्त—प्रमत्त एष राजा कलत्राणि नः परामृशति। कियत्यवज्ञा सोढव्या। मम शतमस्ति हस्तिनां पञ्चशतानि च ते। तदावां सम्भूय मुरलेशं वीरसेनमृषीकेशमेकवीरं कोङ्कणपतिं कुमारगुप्तं नासिक्यनाथं च नागपालमुपजपाव। ते चावश्यमस्याविनयमसहमाना अस्मन्मतेनैवोपावर्तेरन्। अयं च वानवास्यः प्रियं मे मित्रम्। अमुनैनं दुर्विनीतमग्रतो व्यतिषक्तं पृष्ठतः प्राहरेम। कोशवाहनं च विभज्य गृह्णीमः' इति। हृष्टेन चामुनाऽभ्युपेते विंशतिं

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with him. The king of As'makas (Vasantabhānu) came first of all, before all other feudatories (to help him), and became a great favourite of the king The other feudatories also joined afterwards. And marching ahead, they encamped near the bank of the river Narmadā At that time Anantavarman witnessed a dance, having called a dancing girl in the employ of the great fendatory Avantideva, lord of the Kuntalas, whose (girl's) skill in dancing was very highly praised by Candrapālita and others And being overcome by passion he enjoyed her who was intoxicated with wine. Vasantabhānu said in confidence to the king of Kuntalas: 'This king, who has become a tyrant, seduces our wives. How long should we put up with such insults? I have a hundred elephants and you have five hundred So let us come together and form an alliance with Vīrasena the king of Muralā, Ekavīra king of Ṛṣīkas, Kumāragupta king of Koṅkaṇa, and Nāgapāla king of Nāsikya. They certainly would not tolerate the evil deeds of him (Anantavarman) and would agree with our view This king of Vanavāsī is a dear friend of mine While he shall be engaging him from the front, let us strike him from behind And let us share his treasure and vehicles. When he gladly accepted (this proposal), he offered as presents twenty excellent silken garments

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१ चाभ्यरंति. २ वधूत्तमाम्. ३ ऋचीके० ४ उपजपाव: ५ परम्.

वरांशुकानां पञ्चविंशतिं काञ्चनकुङ्कुमकम्बलानां प्राभृतीकृत्याप्तमुखेन तैः सामन्तैः संमन्त्र्य तानपि स्वमतावस्थापयत् । उत्तरेद्युस्तेषां सामन्तानां वानवास्यस्य चानन्तवर्मा नयद्वेषादामिषत्वमगमत् । वसन्तभानुश्च तत्कोशवाहनमवशीर्णमात्माधिष्ठितमेव कृत्वा 'यथाबलं च विभज्य गृह्णीत । युष्मदनुज्ञया येन केनचिदंशेनाहं तुष्यामि' इति शाठ्यात्सर्वानुवर्ती तेनैवामिषेण निमित्तीकृतेनोत्पादितकलहः सर्वसामन्तानध्वंसयत् । तदीयं च सर्वस्वं स्वयमेवाग्रसत् । वानवास्यं केनचिदंशेनानुगृह्य प्रत्यावृत्य सर्वमनन्तवर्मराज्यमात्मसादकरोत् ।

अस्मिंश्चान्तरे मन्त्रिवृद्धो वसुरक्षितः कैश्चिन्मौलैः सम्भूय बालमेनं भास्करवर्माणमस्यैव ज्यायसीं भगिनीं त्रयोदशवर्षां मञ्जुवादिनीमनयोश्च मातरं महादेवीं वसुन्धरामादायापसर्पन्नापदोऽस्या भावितया दाहज्वरेण देहमजहात् । अस्मादृशैर्मित्रैस्तु नीत्वा माहिष्मतीं भर्तुर्द्वैमातुराय भ्रात्रे मित्रवर्मणे सापत्या देवी दर्शिताऽभूत् । तां चायमनार्योऽ

and twenty-five gold-laced, saffron-coloured shawls, through trustworthy mediators to those feudatories and befriended them too. Next day Anantavarman, through his dislike for polity, fell a prey to those feudatories and the king of Vanavāsi. Vasantabhānu first got in possession the treasure and vehicles which were cast away (by Anantavarman) and said to his colleagues: 'You share this according to the army (or power) used by each: I shall be satisfied with whatever portion you give to me'; and thus trying to please all by trickery by that bait, and creating quarrels amongst them (colleagues), he got them all (mutually) destroyed. And he abrogated all their wealth to himself. And making the king of Vanavāsi march back by giving him some portion (of the booty) he took to himself the entire kingdom of Anantavarman.

Then the old minister Vasurakṣita, conspiring with some hereditary servants (of the king), escaped with this young Prince (Bhāskaravarman), his thirteen year old sister Mañjuvādinī and their mother Queen Vasundharā; but while travelling, died of fever, on account of the inevitability of this calamity Friends like us took the Queen along with her children to Māhiṣmatī to Mitravarman, the step-brother of the king But wicked as he was,

१ ०ल्पानाम्. २ यथाप्रयासं यथाबलं. ३ निमित्तीकृत्य. ४ अवसरे. ५ अस्मन्मित्रैस्तु.

सावन्यथाऽभ्यमन्यत । निर्भर्सितश्च तया 'सुतमियखण्डचारित्रा रा-ज्यार्हं चिकीर्षति ' इति नैर्घृण्यात्तमेनं बालमजिघांसीत्[1] । इदं तु ज्ञात्वा देव्याऽहमाज्ञप्तः—'तात नालीजङ्घ जीवतानेनार्भकेण यत्र क्वचिद्वधाय[2] जीवै[3] । जीवेयं चेदहमप्येनमनुसारिष्यामि । ज्ञापय मां क्षेमप्रवृत्तः स्ववार्ताम् ' इति । अहं तु संकुले राजकुले कथञ्चिदेनं निर्गमय्य विन्ध्याटवीं व्यगाहिषि । पादचारदुःखितं[4] चैनमाश्वासयितुं घोषे क्वचिदहानि कानिचिद्विश्रमय्य तत्रापि राजपुरुषसम्पातभीतो दूरं[5]ध्वमपासरम् । तत्रास्य दारुणपिपासापीडितस्य वारि दातुकामः कूपेऽस्मिन्नपभ्रश्य पतितस्त्वयैवमनुगृहीतः । त्वमेवास्यातः शरणमेधि विशरणस्य राजसूनोः ' इत्यञ्जलिमबध्नात् । 'किंमीया[6] जात्याऽस्य माता ' इत्यनुयुक्ते मयाऽमुनोक्तम्—'पाटलिपुत्रस्य[7] वणिजो वैश्रवणस्य दुहितरि सागरदत्तायां कोसलेन्द्रात्कुसुमधन्वनोऽस्य माता जाता ' इति । 'यद्येवमेतन्मातुर्मत्पितुश्चैको मातामहः ' इति सस्नेहं तमहं सस्वजे । वृद्धेनोक्त-

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he cherished a foul desire for the queen. He desired to kill this young Prince cruelly, thinking. 'This chaste one is hoping to make her son succeed to the throne' Knowing this (intention of his) I was thus ordered by the Queen, 'Good Nālījangha, with this child alive, live anywhere with him. If I manage to survive I shall follow him. And let me know your news when you reach safety.' I somehow took him out from the crowded palace and entered the Vindhya forest I rested him in a certain hamlet as he was much pained by the trek on foot; but there also I sensed danger of the swooping of royal servants and made good my escape to a far distance. And then as I was trying to give water to him who was afflicted by a severe thirst I fell in this well, and I was thus saved by your honour You only should kindly be the resort of this helpless Prince now onwards.' Saying this he folded his hands. I then inquired of him· 'From which family does his mother come?' To this he replied · 'His mother is the daughter of king Kusumdhanvan of Kosalas, by Sāgaradattā, the daughter of a merchant by name Vaiśravaṇa from Pātaliputra. "If this is so, then the maternal grandfather of his mother and my father was the same", with these words I embraced him

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१ अजिघांसत्. २ अवस्थाय. ३ जीवेः ४ ०दुःस्थितं; पादचारिणम्. ५ दुरध्वमपसरन्नत्रास्य. ६ किमीयोऽयमित्यनुयुक्ते. ७ पाटलिपुत्रकस्य.

म्—' सिन्धुदत्ता[1]पुत्राणां कतमस्ते पिता ' इति। ' सुश्रुतः ' इत्युक्ते सोऽत्यहृष्यत्। अहं तु ' तं नयावलि[2]प्तमश्म[3]केन्द्रं नयेनैवोन्मूल्य बालमेनं पित्र्ये पदे प्रतिष्ठापयेयम् ' इति प्रतिज्ञाय ' कथमस्यैनां क्षुधं क्षपयेय[4]म् ' इत्यचिन्तयम्। तावदापतितौ च कस्यापि व्याधस्य त्रीनिषूनतीत्य द्वौ मृगौ स च व्याधः। तस्य हस्तादवशिष्टमिषुद्वयं कोदण्डं चाक्षिप्याविध्ये[5]म्। एकः[6] सपत्राकृतोऽन्यश्च निष्पत्राकृतोऽपतत्। तं चैकं मृगं दत्त्वा मृगयवे अन्यस्यापलोमत्वचः क्लोमापोह्य निष्कुलाकृत्य विकृ[7]त्योर्वस्थि[8]ग्रीवादीनि शूलाकृत्य दावाङ्गारेषु तप्तेनामिषेण तयोरात्मनश्च क्षुधमत्यंतार्ष[9]म्। एतस्मिन्कर्मणि मत्सौष्ठवेनातिहृष्टं किरातमस्मि पृष्टवान्—' अपि[10] जानासि माहिष्मतीवृत्तान्तम् ' इति। असावाचष्ट—' तत्र व्याघ्रत्वचो दृतीश्च विक्रीयाद्यैवागतः। किं न जानामि। प्रचण्डवर्मा नाम चण्डवर्मा-

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affectionately The old man asked: 'Which of Sindhudattā's son is your father?' 'Sus'ruta' I responded to his great delight. I vowed that I would uproot that king of As'makas, haughty of his political acumen, by statesmanship itself and reinstate this boy in his father's place, and then began to think as to how I should satisfy his hunger. Just then there came two deer escaping three arrows of a hunter and so also there came the hunter himself. I snatched from his hands the remaining two arrows and bow and hit the deer (thereby), One deer fell pierced upto the feathers of the arrow, the other fell with the feathers removed (from the arrow which had pierced through) I gave one deer to the hunter and then taking out the hair and skin of another, removing its entrails, cutting it up, and clearing off the thighs, bones, neck etc. I roasted it on the embers of wild fire and by that roasted flesh I satisfied the hunger of these two and of myself. Then I inquired of the hunter, who was much pleased with my dexterity in that work· 'Do you know any news from Māhiṣmatī?' And he replied: 'I have returned just to-day having sold tiger-skins and leather-bags there. How should I then not know? The city is en fete because of the arrival of Pracaṇḍavarman, the younger brother of Caṇḍavarman to espouse Mañjuvādinī, the daughter of Mitravarman' Then I spoke in the ears of the old man: 'The

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१ दत्त० २ दुर्नयाय० ३ अश्मकनयेन; अश्मकम्. ४ क्षपेयम्. ५ अवाधिषम्; ६ एकश्च. ७ विकृत्य. ८ अङ्घ्रि ९ अत्यताप्सम्; अतर्पयम्; अत्याक्षिपम्; अत्याक्षिषम्. १० अयि.

नुजो मित्रवर्मदुहितरं मञ्जुवादिनीं विलिप्सुरभ्येतीति तेनोत्सेवोत्तरा पुरी ' इति । अथ कर्णे जीर्णमब्रवम्—' धूर्तो मित्रवर्मा दुहितरि सम्यक्प्रतिपत्त्या मातरं विश्वास्य तन्मुखेन प्रत्याकृष्य बालकं जिघांसति । तत्प्रातिगत्य कुशलमस्य मद्वार्तां च देव्यै रहो निवेद्य पुनः कुमारः शार्दूलभक्षित इति प्रकाशमाक्रोशनं कार्यम् । स दुर्मतिरन्तःप्रीतो बहिर्दुःखं दर्शयन् देवीमनुनेष्यति । पुनस्त्वया तन्मुखेन स वाच्यः ' यदपेक्षया त्वन्मतमत्यक्रामिषं सोऽपि बालः पापेन मे परलोकमगात् । अद्य तु त्वदादेशकारिण्येवाहम् ' इति । स तथोक्तः प्रीतिं प्रतिपद्याभिपत्स्यति । पुनरनेन वत्सनाभनाम्ना महाविषेण संनीये तोयं तत्र माल्यं मज्जयित्वा तया स वक्षसि मुखे च हन्तव्यः । ' स एवायमसिप्रहारः पापीयसस्तव भवतु यद्यस्मि पतिव्रता ' इति । पुनरनेनागदेन संगमितेऽम्भसि तां मालां मज्जयित्वा स्वदुहित्रे देया । मृते तु तस्मिंस्तस्यां च निर्विकारायां सत्यां सतीत्येवैनां प्रकृतयोऽनुवर्तिष्यन्ते । पुनः प्रचण्डवर्मणे संदेश्य–

shrewd Mitravarman, wants to create a confindence in the mother (Queen Vasundharā) by good treatment of her daughter, and thus getting this boy back at her initiative intends to kill him. So you should return, convey the news of safety of this Prince as also news about me to the queen in secret, and outwardly lament loudly that the Prince was devoured by a tiger. The wicked king, pleased mentally, would affect grief outwardly and try to woo her. You should then advise the queen to tell him. The boy for whose sake I was transgressing your desire, is also now dead through my demerit. So to-day I would be ready to act up to your wishes' He thus spoken to, would be pleased and would approach her He then should be struck by her on the chest and face by means of a garland which should be dipped in water mixed with this virulent poison named Vatsanābha, with the words: 'If I be a chaste woman, let this be a sword-blow to you who are a sinner' Then the garland after being dipped into water mixed with this medicine should be given to her own daughter. (When the people would find that) the king died while the Princess re-mained unaffected, they would abide by her will convinced that she is a chaste lady. Then a message should be sent to Pracaṇḍavarman. 'This kingdom is at present leader-less, so you should accept is along with this girl' By then we two, dressed as

१ सोत्सवा. २ त्वदुक्तम्. ३ प्रत्यपत्स्यते. ४ संमील्य. ५ तोये.

म्—'अनायकमिदं राज्यम्। अनेनैव सह बालिकेयं स्वीकर्तव्या' इति। तावदावां कापालिकवेषच्छन्नौ देव्यैव दीयमानभिक्षौ पुरो बहिरुपश्मशानं वत्स्यावः। पुनरार्यप्रायान्पौरवृद्धानाप्तांश्च मन्त्रिवृद्धानेकान्ते ब्रवीतु देवी—'स्वप्नेऽद्य मे देव्या विन्ध्यवासिन्या कृतः प्रसादः। अद्य चतुर्थेऽहनि प्रचण्डवर्मा मरिष्यति। पञ्चमेऽहनि रेवातटवर्तिनि मद्भवने परीक्ष्य वैजन्यं जनेषु निर्गतेषु कपाटमुद्घाट्य त्वत्सुतेन सह कोऽपि द्विजकुमारो निर्यास्यति। स राज्यमिदमनुपाल्य बालं ते प्रतिष्ठापयिष्यति। स खलु बालो मया व्याघ्रीरूपया तिरस्कृत्य स्थापितः। सा चेयं वत्सा मञ्जुवादिनी तस्य द्विजातिदारकस्य दारत्वेनैव कल्पिता, इति। तदेतदतिरहस्यं युष्मास्वेव गुप्तं तिष्ठतु यावदेतदुपपत्स्यते' इति। स साम्प्रतमतिप्रीतः प्रयातोऽर्थश्चायं यथाचिन्तितमनुष्ठितोऽभूत्। प्रतिदिशं च लोकवादः प्रासर्पत्—'अहो माहात्म्यं पतिव्रतानाम्। असिप्रहार एव हि स मालाप्रहारस्तस्मिञ्जातः। न शक्यमुपधियुक्तमेतत्कर्मेति वक्तुं

Kāpālikas would take residence near the cemetary outside the city, having received alms from the queen. Then again let the queen speak in secret to noble and elderly citizens and trustworthy ministers: 'The goddess Vindhyavāsinī has to-day granted me a favour in my dream. On the fourth day from to-day Pracaṇḍavarmā would die. On the fifth day, in my temple on the bank of Narmadā, when people would be leaving it after ascertaining it to be totally vacant, a certain Brahmin would emerge out with your son, opening a door He would protect your kingdom and re-establish this boy prince on the throne. The boy-prince was indeed kept by by me (safely) in concealment, by taking the form of a tigress, The girl Mañjuvādinī, is ordained to be the wife of that Brahmin lad. So let this great secret be kept to yourselves till it is realised' The old man was very pleased then (with my plan) and went away (as planned), and all our stratagem worked as planned. And there was circulating a report amongst people in all directions: 'Oh, what a great power do the chaste ladies have. That blow by a garland became a blow by a sword in his case. And one cannot say that the exploit was done through deceit, for the same garland given to the daughter, became just a decoration to her plump breasts and not a deadly thing. Anyone transgressing the

१ पुराद्. २ पुनराकार्यार्यप्रायान्. ३ सांप्रतमित्यतिप्रीतिः प्रायात्। अर्थ० ४ मायात्.

यतस्तदेव दत्तं दाम दुहित्रे स्तनमण्डनमेव तस्यै जातं, न मृत्युः। योऽस्याः पतिव्रतायाः शासनमतिवर्तते भस्मैव भवेत् इति।

अथ महाव्रतिवेषेण मां च पुत्रं च भिक्षार्थे प्रविष्टौ दृष्ट्वा प्रस्नुतस्तनी प्रत्युत्थाय हर्षाकुलब्रवीत्—'भगवन्, अयमञ्जलिः। अनाथोऽयं जनोऽनुगृह्यताम्। अस्ति ममैकः स्वप्नः स किं सत्यो न वा' इति। मयोक्तम्—'फलमस्याद्यैव द्रक्ष्यसि' इति। 'यद्येवं बहु भागधेयमस्या वो दास्याः'। स खल्वस्याः सानाथ्यशंसी स्वप्नः' इति मद्दर्शनरागबद्धसाध्वसां मञ्जुवादिनीं प्रणमय्य, भूयोऽपि सा हर्षगर्भमब्रत—'तच्चेन्मिथ्या, सोऽयं युष्मदीयो बालकपाली श्वो मया निरोद्धव्यः' इति। मयाऽपि सस्मितं मञ्जुवादिनीरागलीनदृष्टिलीढधैर्येणाभिहितं 'एवमस्तु' इति। लब्धभैक्षो नालीजङ्घमाकार्य निर्गम्य ततश्चानुयान्तं शनैरपृच्छम्—'क्वासावल्पायुः प्रथितः प्रचण्डवर्मा' इति। सोऽब्रूत—'राज्यमिदं ममेत्यपास्तशङ्को राजास्थानमण्डप एव तिष्ठत्युपास्यमानो कुशीलवैः' इति। 'यद्येवमुद्याने तिष्ठ' इति तं जरन्तमादिश्य तत्प्रा-

command of this Pativratā would surely be reduced to ashes.'

Then on seeing me and her son, entering in the garb of great ascetics, entering for alms, the queen arose, with her breasts oozing with milk and said with an overpowering delight: 'Revered sir, here I fold my hands before you; please favour this helpless person. I had seen a dream. Would it come true or not?' I replied: 'You shall see its fruit just to-day.' 'If so, it would be a great luck indeed for this slave of yours. For that dream was indicative of the marriage of this one (viz Mañjuvādinī).' With these words she made Mañjuvādinī, who had become confused by the arising of love at first sight for me, to salute, me, and she said to me again with great delight.—"If the dream would turn false, I would detain this boy ascetic of yours to-morrow." I too, whose composure was disturbed by the passionate glance of Mañjuvādinī, said: "Be it so." After getting alms, I signalled to Nālījaṅgha, and going out, said gently to him who followed: 'Where is that Pracaṇḍavarman, whose days are now numbered?' He replied: 'Thinking that the kingdom is his only, he, free from all apprehensions, is remaining just in the assembly-hall being waited upon by actors. 'Then you just wait in the park,' I said to the

१ हर्षकलम्. २ बद्धराग. ३ बालः ४ दीन.

कारैकपार्श्वे कचिच्छून्यमठिकायां मात्राः समवतार्य तद्रक्षणनियुक्त-राजपुत्रः कृतकुशीलववेषलीलः प्रचण्डवर्माणमेत्यान्तरञ्जयम् । अनुरञ्जितातपे तु समये जनसमाजेज्ञानोपयोगीनि संहृत्य नृत्यगीतनानारुदितानि हस्तचंक्रमणमूर्ध्वपादालातपादापीडवृश्चिकमकरलङ्घनादीनि मत्स्योद्वर्तनादीनि च करणानि पुनरादायादाय आसन्नवर्तिनां क्षुरिकास्ताभिरुपहितवर्ष्मा चित्रदुष्कराणि करणानि श्येनपातोत्क्रोशपातादीनि दर्शयन् विंशतिचापान्तरालावस्थितस्य प्रचण्डवर्मणश्छुरिकयैकया प्रत्युरसं प्रहृत्य 'जीव्याद्वर्षसहस्रं वसन्तभानुः' इत्यभिगर्जन् मद्गात्रमुत्कर्तुमुद्यातासेः कस्यापि चारभटस्य पीवरांसबाहुशिखरमाक्रम्य तावतैव तं विचेतीकुर्वन्नाकुलं च लोकमुच्चक्षूकुर्वन् द्विपुरुषोच्छ्रितं प्राकारमत्यलङ्घयम् । अवप्लुत्य चोपवने 'मदनुपातिनामेष पन्था दृश्यते' इति ब्रुवाण एव नालीजङ्घसमीकृतसैकतास्पष्टपादन्यासया तमालवीथ्या

old man, then deposited our possessions in a deserted temple on one side of the wall, appointed the prince to protect the same; and then disguising myself as an actor, I beguiled Pracaṇḍavarman having approached him Then at the time of sunset, I displayed various dances, songs and imitations of notes of animals, which are calculated to amuse the mind of masses as also various physical feats like walking on hands, revolving legs above in the sky, imitating movements of scorpion, crocodile and the like, or the jumpings of fish; and then taking several daggers from persons in the near vicinity, studded my body with these and then displayed very difficult feats like a hawk's swoop or the flight of an osprey. And then while Pracaṇḍavarmā was at a distance of twenty bows from me I struck him by one dagger in his chest and shouting 'May Vasantabhānu live a thousand years', jumped over the wall, two men high, causing the confused crowd look up (in amazement) and rendering senseless a spy-warrior who raised his sword to strike me by just jumping on his plump shoulders I jumped then in a park and said to Nālījaṅgha · 'My path would be seen by my pursuers', and then I ran ahead towards the east along a Tamāla-row along the rampart, with my footprints invisible on account of Nālījaṅgha's levelling of the sand, and then proceeding in an unnoticed way along an unevenly-laid brick-track, jumped

१ समाजोप० २ रुदितादि-नि. ३ उपाहित. ४ जीयात्. ५ गदन्. ६ अरूकर्तुम्, प्रहर्तुम्.

चानुप्राकारं[1] प्राचा प्रतिप्रधावितः[2] पुनरवाचोच्चितेष्टकाचितत्वादलक्ष्यपातेन[3] प्रद्रुत्य लङ्घितप्राकारवप्रखातवलयस्तस्यां शून्यमठिकायां तूर्णमेव प्रविश्य प्रतिमुक्तपूर्ववेषः सह कुमारेण मत्कर्मतुमुलराजद्वारि दुःखलब्धवर्त्मा श्मशानोद्देशमभ्यगाम् । प्रागेव तस्मिन्दुर्गागृहे प्रतिमाधिष्ठान एव मया कृतं भग्नपार्श्वस्थैर्यस्थूलप्रस्तरस्थगितबाह्यद्वारं बिलम् ।

अथ गलति मध्यरात्रे वर्षवरोपनीतमहार्हरत्नभूषणपट्टनिवसनौ तद्बिलमावां प्रविश्य तूष्णीमतिष्ठाव । देवी तु पूर्वेद्युरेव यथार्हमग्निसंस्कारं मालवाय दत्त्वा[4] प्रचण्डवर्मणे, चण्डवर्मणे च तामवस्थामस्मकेन्द्रोपधिकृतामेव संदिश्य उत्तरेद्युः प्रत्युषस्येव पूर्वसङ्केतितपौरामात्यसामन्तवृद्धैः सहाभ्येत्य भगवतीमर्चयित्वा सर्वजनप्रत्यक्षं परीक्षितकुक्षिवैजन्यं तद्भवनं विधाय दत्तदृष्टिः[5] सह जनेन स्थित्वा पटीयांसं पटहशब्दमकारयत् । अणुतररन्ध्रप्रविष्टेन तेन नादेनाहं दत्तसंज्ञः शिरसैवोत्क्षिप्य सप्रतिमं लोहपादपीठमंसलपुरुषप्रयत्नदुश्चलमुभयकरवि-

over the rampart and the surrounding ditch and quickly entered the deserted temple; and donning the previous garb (of an ascetic) went to the cemetary, along with the Prince, somehow managing to get my exit at the royal gate which was in confusion through my exploit. Already I had carved a hole in the temple of Durgā, just at the seat of the image which had its external outlet covered by a big slab of stone, which was loosened on the sides.

Then as midnight was passing away, we two putting on costly jewelled ornaments and garments and brought by a eunuch (confidentially sent by the Queen), had entered that hollow and were remaining waiting in silence. The Queen had already arranged for a worthy cremation the previous day for the Malwā Prince Pracaṇdavarman, and sending a message to Caṇdavarman that he was reduced to that condition by a strategem of Vasantabhānu, next day early in the morning, came (to the temple) in company of elderly citizens, ministers and feudatories who were previously informed (of foreboded happenings), worshipped the goddess, made the temple vacant in all parts in the presence of all people, and remaining there with the people gazing (at the image), caused a loud beating of drums. Getting the signal by the noise entering through a minute aperture, I rose up raising on my head the image

१ चारुप्राकारं. २ प्रतिधावितः ३ पादेन. ४ दापयित्वा. ५ दृष्टिरेव.

धृतैकपार्श्वमेकतो निवेश्य निरगमम्। निरगमयं च कुमारम्। अथ यथापूर्वमर्पयित्वा दुर्गामुद्घाटितकपाटः प्रत्यक्षीभूय प्रत्ययहृष्टदृष्टिस्पष्टरोमाञ्चमुद्यताञ्जलि रूढविस्मयं च प्रणिपतन्तीः प्रकृतीरभ्यधाम्—'इत्थं देवी विन्ध्यवासिनी मन्मुखेन युष्मानाज्ञापयति—'स एष राजसूनुरापन्नो मया सकृपया शार्दूलरूपेण तिरस्कृत्याद्य वो दत्तः। तमेनमद्यप्रभृति मत्पुत्रतयाऽमन्दमातृपक्ष इति परिगृह्णन्तु भवन्तः।' अपि च दुर्घटकूटकोटिघटनापाटवप्रकटशाठ्यनिष्ठुराश्मकघटकघट्टनात्मानं मां मन्यध्वमस्य रक्षितारम्। रक्षानिर्वेशश्चास्य स्वसेयं सुभ्रूरभ्यनुज्ञाता मह्यमार्यया' इति। श्रुत्वैतत् 'अहो भाग्यवान्भोजवंशो यस्य त्वमार्यादत्तो नाथः' इत्यप्रीयन्त प्रकृतयः। सा तु वाचामगोचरां हर्षावस्थामस्पृशन्मे श्वश्रूः। तदहरेव च यथावद्ग्राहयन्मञ्जुवादिनीपाणिपल्लवम्। प्रपन्नायां च यामिन्यां सम्यगेव बिलं प्रत्यपूरयम्। अलब्धरन्ध्रश्च लोको नष्टमुष्टिचिन्तादिकथनैरभ्युपायान्तरप्रयुक्तैर्दिव्यांशतामेव मम समर्थय-

along with the pedestal, which was even a difficlut task for a stout person, and placing it on one side by holding its side by both of my hands I emerged out. And I brought out the prince too, Then replacing the image of Durgā as before, I opened the door and manifesting myself addressed the citizens who were saluting me with astonishment, with their hands folded with a distinct horripilation visible and their gaze blooming at the realisation of the vision 'The goddess Vindhyavāsini is thus directing you through me · 'This prince who was in distress was compassionately concealed by me in the form of a tiger and was to-day given to you. So you should from to-day realise that, with me as his mother, he has a strong maternal support' And know that I am his protector capable of breaking the pitcher in the form of the cruel As'maka, whose wickedness was made manifest by his manipulation of many a difficult deep-laid plans. And as a recompense of his protection this beautiful sister of his has been permitted to be married by me, by the goddess. On listening to it the subjects became very delighted saying 'How fortunate indeed is the Bhoja race, which has a protector in you, given by the goddess. And my mother-in-law became indescribably happy. And she brought about my marriage with Mañjuvādini that very day. As night set in I covered well the hollow. And the people

१ विधृतपार्श्वम् २ यथापुरम् ३ प्रति ४ मन्द.

मानो मदाज्ञां[1] नात्यवर्तत। राजपुत्रस्यार्यापुत्र इति प्रभावहेतुः[2] प्रसिद्धिरासीत्। तं च गुणवत्यहनि भद्राकृतमुपनाय्य पुरोहितेन पाठयन्नीतिं राजकार्याण्यन्वतिष्ठम्। अचिन्तयं च—'राज्यं नाम शक्तित्रयायत्तम्। शक्तयश्च मन्त्रप्रभावोत्साहाः परस्परानुगृहीताः कृत्येषु क्रमन्ते। मन्त्रेण हि विनिश्चयोऽर्थानां, प्रभावेण प्रारम्भः, उत्साहेन निर्वहणम्। अतः पञ्चाङ्गमन्त्रमूलो द्विरूपप्रभावस्कन्धश्चतुर्गुणोत्साहविटपो द्विसप्ततिप्रकृतिपत्रः षड्गुणकिसलयः शक्तिसिद्धिपुष्पफलश्च नयवनस्पतिर्नेतुरुपकरोति। स चायमनेकाधिकरणत्वादसहायेन दुरुपजीव्यः[3]। यस्त्वयमार्यकेतुर्नाम मित्रवर्ममन्त्री स कोसलाभिजनत्वात्कुमारमातृपक्षो मन्त्रिगुणैश्च युक्तः तन्मतिमवमत्यैव ध्वस्तो मित्रवर्मा, स चेल्लब्धः पेशलम्' इति। अथ नालीजङ्घं रहस्यशिक्षयम्—'तात आर्यमार्यकेतुमे-

too not finding out my trick and believing in my divine origin on account of various other means like telling about things lost or kept in the palm or reflected about, did not transgress my command. The prince also got a great name as the son of the goddess, to his great advantage Then on an auspicious day I got him shaved and got his upanayana performed by a priest; and educating him in Polity remained supervising the statework. And I reflected: 'Kingdom, verily, depends on the threefold (kingly) power And the three powers of counsel, royalty and enthusiasm are capable of effecting tasks when mutually supplementary. Counsel can fix the undertakings (that should be undertaken), royal power can initiate them and enthusiasm shall see them through. So the tree of polity, which has its roots in the form of fivefold counsel, its trunk in the form of the twofold authority, its branches in the form of the four-fold energy, its leaves in the form of the seventy-two Prakrits (subjects), its foliage in the form of the six guṇas, and its flowers and fruit in the form of powers and success, is very helpful to a king. And it is difficult to be utilised without a good helper, on account of its complex nature (lit numerous parts). But it would be very nice if we can win over (to our side) Āryaketu a minister of Mitravarman, who being a native of Kosalas is a partisan of the prince's maternal side, and who is possessed of minister-like qualities, and by neglecting whose counsel Mitravarman courted disaster' And I then secretly

1 त्वदाज्ञाम् 2 ०हेतुप्रसिद्धिः 3 ०जीव्यः.

कान्ते ब्रूहि—' को न्वेष मायापुरुषो य इमां राज्यलक्ष्मीमनुभवति। स चायमस्मद्बालो भुजङ्गेनामुना परिगृहीतः। किमुद्गीर्येत ग्रस्येत वा इति। स यद्वदिष्यति तदस्मि बोध्यः' इति। सोऽन्यदैवं मामावेदयत्—' मुहुरुपास्य प्राभृतैः प्रवर्त्य चित्राः कथाः संवाह्य पाणिपादमतिविस्रम्भदत्तक्षणं तमप्राक्षं त्वदुपदिष्टेन नयेन। सोऽप्येवमकथयत्—' भद्र मैवं वादीः। अभिजनस्य शुद्धिदर्शनं असाधारणं बुद्धिनैपुण्यमतिमानुषं प्राणबलमपरिमाणमौदार्यमत्याश्चर्यमस्त्रकौशलमनल्पं शिल्पज्ञानमनुग्रहार्द्रं चेतस्तेजश्चाप्यविषह्यमभ्यमित्रीणामित्यास्मिन्नेव संनिपातिनो गुणाः, येऽन्यत्रैकैकशोऽपि दुर्लभाः। द्विषतामेष चिरबिल्वद्रुमः प्रह्वानां तु चन्दनतरुस्तमुध्दृत्य नीतिज्ञंमन्यमश्मकमिमं च राजपुत्रमनेन पित्र्ये पदे प्रतिष्ठितमेव विद्धि। नात्र संशयः कार्यः' इति। तच्चापि श्रुत्वा भूयोभूयश्चोपधाभिर्विशोध्य तं मे मतिसहायमकरवम्। तत्सखश्च सत्यशौचयुक्तानमात्यान्विविधव्यञ्जनांश्च गूढपुरुषानुदपादयम्। तेभ्यश्चोप-

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instructed Nālijangha, 'Good man, you tell the noble Āryaketu in private' Who is this imposter who is enjoying the royal glory? And our prince has been caught by this serpent (in its grip). Shall he be disgorged or destroyed by him?' And you should report to me what he would say.' He one day reported to me as follows :—' Waiting upon him several times with presents, entering into diverse conversation with him, and shampooing his hands and feet, I asked him as per your instruction at a very confidential moment And he said: ' Good man, do not say so. He has so many qualities together which are difficult to be found in others even singly,—qualities like, a clearly obvious noble birth, an uncommon sharpness of intellect, a superhuman valour and strength, immeasurable liberality, a wondrous dexterity in weapons, not a little knowledge of arts, a compassionate mind, and a lustre which is intolerable and capable of vanquishing enemies He is like a poisonous tree to the enemies, but like a sandal-tree to the submissive ones And there is no doubt that he would uproot that As'maka, who thinks himself to be a master of statecraft and establish this prince on his paternal throne' Hearing that and also testing him by several more tests repeatedly I took him in my confidence. And with his help I appointed truthful and upright ministers and spies of various disguises.

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१ मभ्यमित्रीण० २ चिलिविलि.

लभ्य लुब्धसमृद्धमत्युत्सिक्तमविधेयप्रायं च प्रकृतिमण्डलमलुब्धताम-भिख्यापयन् धार्मिकत्वमुद्भावयन् नास्तिकान्कदर्थयन् कण्टकान्विशोधयन् अमित्रोपधीरपघ्नन् चातुर्वर्ण्यं च स्वधर्मकर्मसु स्थापयन् अभिसमाहरेयमर्थान्[1]। अर्थमूला हि दण्डविशिष्टकर्मारम्भाः। न चान्यदस्ति पापिष्ठं तत्र दौर्बल्यात् इत्याकलय्य योगानन्वतिष्ठम्।

इति श्रीदण्डिनः कृतौ दशकुमारचरिते विश्रुतचरितं नामाष्टम उच्छ्वासः।

Thinking that I can know who amongst the people were greedy, or prosperous, or proud or intractable from them; and that by displaying my non-covetousness, manifesting my devotion to religion, harassing the heretics, removing the thorns (offenders), thwarting the secret plans of the enemies and establishing firmly the four varṇas in their duties, I can amass wealth—for all undertakings arising out of policy depend on wealth and there can be no worst sin than remaining weak monetarily—I took all the appropriate measures (to secure wealth).'

Thus ends the Eighth Ucchvāsa named 'The Story of Vis'ruta', in the Das'akumāracarita, a composition of the great Daṇḍin.

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1 उपहृत्.

APPENDIX A.

Arthas'āstra Extract on the King's Timetable.

" नालिकाभिरहरष्टधा रात्रिं च विभजेत् ।...तत्र पूर्वे दिवसस्याष्टभागे रक्षाविधानमायव्ययौ च शृणुयात् । द्वितीये पौरजानपदानां कार्याणि पश्येत् । तृतीये स्नानभोजनं सेवेत स्वाध्यायं च कुर्वीत । चतुर्थे हिरण्यप्रतिग्रहमध्यक्षांश्च कुर्वीत । पञ्चमे मन्त्रिपरिषदा पत्रसम्प्रेषणेन मन्त्रयेत चारगुह्यबोधनीयानि बुध्येत । षष्ठे स्वैरविहारं मन्त्रं वा सेवेत । सप्तमे हस्त्यश्वरथायुधीयान् पश्येत् । अष्टमे सेनापतिसखो विक्रमं चिन्तयेत् । प्रतिष्ठितेऽहनि सन्ध्यामुपासीत ।

प्रथमे रात्रिभागे गूढपुरुषान्पश्येत् । द्वितीये स्नानभोजनं कुर्वीत स्वाध्यायं च । तृतीये तूर्यघोषेण संविष्टश्चतुर्थपञ्चमौ शयीत । षष्ठे तूर्यघोषेण प्रतिबुद्धः शास्त्रमितिकर्तव्यतां च चिन्तयेत् । सप्तमे मन्त्रमध्यासीत गूढपुरुषांश्च प्रेषयेत् । अष्टमे ऋत्विगाचार्यपुरोहितसखः स्वस्त्ययनानि प्रतिगृह्णीयात् । चिकित्सकमाहानसिकमौहूर्तिकांश्च पश्येत् । सवत्सां धेनुं वृषभं च प्रदक्षिणीकृत्योपस्थानं गच्छेत् ।

आत्मबलानुकूल्येन वा निशाहर्भागान् प्रतिविभज्य कार्याणि सेवेत । "—कौटिलीये अर्थशास्त्रे I 19

APPENDIX B.

A Select Bibliography

(A) *Text :—*

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(B) General :—

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(15) Kāvyādars'a of Daṇḍin ed Dr Belwalkar & Rangācārya Raddi

&c. &c

Abbreviations.

G—Gajendragadkar's edn. of Das'.

K—Kale's —do—

The remaining abbreviations used are obvious.

Index of Subhāṣitas

(१) नास्त्यदाराणामननुगुणदाराणां वा सुखं नाम । (p 16)

(२) सेयमाकृतिर्न व्यभिचरति शीलम् । (p 18)

(३) भगवति पतिरेव दैवतं वनितानाम्, विशेषतश्च कुलजानाम् । (p. 23)

(४) इह जगति हि न निरीहं देहिन श्रियः संश्रयन्ते । श्रेयांसि च सकलान्यनलसानां हस्ते नित्यसानिध्यानि । (p 44—45)

(५) न च निषेधनीया गरीयसा गिरः । (p. 47)

(६) आगमदीपदृष्टेन खल्वध्वना सुखेन वर्तते लोकयात्रा । दिव्यं हि चक्षुर्भूतभवद्भविष्यत्सु व्यवहितप्रकृष्टादिषु च विषयेषु शास्त्रं नामाप्रतिहतवृत्तिः । (p. 53)

(७) अविश्वास्यता हि जन्मभूमिरलक्ष्म्याः । (p. 59)

(८) जीवितं हि नाम जन्मवता चतुःपञ्चाण्यहानि । तत्रापि भोगयोग्यमल्पाल्पं वयःखण्डम् । अपण्डिता पुनर्जयन्त एव ध्वसन्ते । (p. 60)

(९) न हि मुनिरिव नरपतिरुपशमरतिरभिभवितुमरिकुलमलम्, अवलम्बितुं च लोकतन्त्रम् । (p 65)

(१०) अहो माहात्म्यं पतिव्रतानाम् । (p 74)

(११) राज्यं नाम शक्तित्रयायत्तम् । शक्तयश्च मन्त्रप्रभावोत्साहाः परस्परानुगृहीताः कृत्येषु क्रमन्ते । (p 79)

(१२) अर्थमूला हि दण्डविशिष्टकर्मारम्भाः । (p. 81)

NOTES

THE TITLE — The title दशकुमारचारितम् is self-explanatory in its meaning It is the name of a prose romance by Dandin which deals with the story of the Ten Kumaras' Grammatically the title can be explained in three ways — (i) दश च ते कुमाराश्च दशकुमारा; तेषां चरितानि दशकुमारचरितानि (or तेषां चरित दशकुमारचरितम्); तानि (or तत्) अधिकृत्य कृत काव्यम्— दशकुमारचरितम्। i e a poetical composition dealing with the life or adventures of ten kumaras (they cannot be all strictly called Princes) Such compounds are formed according to 'अधिकृत्य कृते ग्रन्थ।' —पा. IV 3, 87, which enjoins the taddhita affix अण्. But this affix normally causes the vrddhi of the first vowel of the word according to 'तद्धितेष्वचामादेः' —पा. VII 2, 117 So the form should be दाशकुमारचरितम् normally But the Vartika of Katyayana 'लुबाख्यायिकाभ्यो बहुलम्' lays down that the affix अण् may optionally be dropped in case of akhyayikas, and so as our work is an akhyayika, the title can be दशकुमारचरितम्. (ii) दशकुमाराणां चरित दशकुमारचरितम्. Then by लक्षणा it refers to the work dealing with the life of the ten Kumaras (iii) दशकुमाराणां चरितानि यस्मिन् काव्ये तद् दशकुमारचरितम्।

उच्छ्वास — ' (from उद् + श्वस्) a chapter or division of a book, probably from the fact that the poet or the reader after going to the end of a chapter breathes freely before he enters on another: Ucchvasa, however, is a name peculiar to the chapters of Akhyayikas such as Bana's Harsacarita or Dandin's Das'akumaracarita. In Sanskrit more words than one are used to signify chapters or divisions of literary works Vide the following for some of these 'सर्गो वर्ग परिच्छेदोद्घाताध्यायकसङ्ग्रहाः । उच्छ्वासः परिवर्तश्च पटलः काण्डमाननम्॥ स्थानं प्रकरण चैव पर्वोल्लासाह्निकानि च। स्कन्धांशौ तु पुराणादौ प्रायशः परिकीर्तितौ ॥' (G)

PAGE 1 सोऽपि—refers to Mitragupta. सुहृत्साधारणभ्रमणकारण:— having the same reason (viz. search of Rajavahana) as my friends, for my travels सुह्मेषु— The Suhma country corresponds approximately to Western Bengal, adjoining the sea. Its capital was ताम्रलिप्त (also called दामलिप्त as in our text, or तामलिप्त) is identified with modern Tumlook on the right bank of the river Kapis'a or Cassya. In ancient time this town was situated nearer the sea and was a place of considerable maritime trade as Mr. Kale observes. वीणावादन — by playing on lute. परिवादिनी— a type of lute having seven strings cp. 'विपञ्ची सा तु तन्त्रीभि: सप्तभि: परिवादिनी ।' — Amarakos'a. विन्ध्यवासिनी— Also further called Somapida, is the goddess Durga, who is here called the goddess of the Vindhya mountain Wilson observes " A celebrated temple to her under this appelation is in the neighbourhood of Mirzapur '

PAGE 2. प्रतिशयित— प्रतिशयित is a person who is lying down before a deity without food, prepared to die even, unless the objective is realised अनुजीविष्यति— Would be a dependent or servant of कन्दुकनृत्य— a dance in which the playing with the ball is effected. The explanation 'कन्दुकवत् नृत्यम्' by पदचन्द्रिका is not likely in view of the actual description of the dance gives later on, wherein play with the ball is prominent कन्दुकावती– cp. भूषणाटीका– 'मतौ बह्वचोऽनजिरादीनाम्' इति दीर्घ: संज्ञायाम् । which means the final vowel of a word is lengthened before मत् or वत् when it contains many vowels and is not a word of the अजिरादि class and the whole forms a name. धात्रेयिका— 'धात्री उपमाता तत्कन्या धात्रेयिका । 'स्त्रीभ्यो ढक्' । daughter of nurse, foster-sister. बलवद्— adv. forcibly.

PAGE 3 निरुष्मता— (i) coldness (ii) despiritedness (iii) despondency. Bohtlingk does not recognise this word. Wilson and the Calcutta edition read निरुष्णताम्. निष्प्रतिक्रियान्—having no power to retaliate. वेशः—The class of courtezans. समर्थयेयम्—

Pot 3rd p sing of समर्थय्, 'I shall justify.' अर्णवाम्बरा—ocean-girt one (i e earth)

PAGE 4 अध्वदर्शी-- one who shows the path उदैरत-- Imp. 3rd per. plu of उद् + ईर् 2 A 'to arise' अनिषिद्धदर्शना-- one whose sight is not prohibited The Princess could be freely seen by people at the Ball Festival This suggests that otherwise the Princess was not moving out in public freely Does it show that by Dāndin's days a sort of purdah system was obtaining? In this connection cp. निर्दोषदर्शना हि कन्यका— Nag I, निर्दोषदर्शना कन्यका खल्वियम्— Priya II, कन्यकादर्शनं निर्दोषमिति कृत्वा....Pratij III) which refer to an earlier convention रङ्गरत्नपीठम्—a jewelled seat for an exhibitor (of dance here) अतिष्ठत् ... दृष्टा— 'The moment I saw her, she was in my heart, though neither I nor any one else saw her pass from where she stood to my heart' (B S. S Edn) चित्रीयाविष्टचित्त:–विस्मयाविष्टचित्त. । 'चित्रीया विस्मयोऽद्भुतम्' इति कोशः । with my mind overcome by surprise चित्रीया— 'surprise' is from the denom verb चित्रीयते which is from चित्र + affix क्यच् (य). किमियं etc -cp भूषणाटीका. 'किमियमित्याद्याक्षेपाङ्कारः'। 'आक्षेप स्वयमुक्तस्य प्रतिषेधो विचारणात्' इति लक्षणात्। The poet here gives instances of आक्षेपालङ्कार where what one says first is then denied on reflection. तस्याः—कमलम्—The hand of Laksmi is possessed of a lotus, while the hand of the Princess was itself a lotus । भुक्तपूर्वा च ... पुसा— That one (viz Laksmi) has already been enjoyed by the Primeval Purusa (Visnu) as also by earlier kings । अनवद्य— praiseworthy The word is peculiarly derived वद्य means that which deserves to be spoken about i. e. praiseworthy, अवद्य naturally means 'blameable', and अनवद्य with a double negative means 'praiseworthy' once more अयातयाम— fresh. व्यत्यस्तहस्तपल्लव—her palms held downwards or crosswise Construe the whole phrase as 'व्यत्यस्तेन परावर्तितेन हस्तपल्लवाग्रेण करकिसलयाग्रेण स्पृष्टा चुम्बिता भूमिः पृथ्वी यया सा ।' Bal. आलोल.... लका— cp. आलोला ईषच्चञ्चला नीलाः कृष्णवर्णा

कुटिलाः वक्राः अलकाश्चूर्णकुन्तला यस्याः सा । अमन्दरागरूषिताक्षम्–' (i) Having deep-red spots thereon (with ref. to ball) (ii) with eyes reddened by intense passion (with ref to Cupid) cp The B S S Ed's note 'The ball, of a kind still used in Kathiawar, is covered with red spots It is compared to Ananga, not to the eye of Ananga as Wilson has it.'

PAGE 5 लीलाशिथिलम् in a light graceful way कुञ्चित- - bent contracted चटुलदृष्टि ... ग्रहीत्—चटुलया चञ्चलया दृष्ट्या दृष्टिपातेन लाञ्छितं शोभितम्, अत एव भ्रमरमालया मधुकरपङ्क्त्या अनुविद्धमनुसृतं स्तबकं पुष्पगुच्छमिवापतन्तमधोगच्छन्त आकाशे मध्ये अग्रहीत् कन्दुकमिति शेषः । And she caught the ball, looking at it with her tremulous glances, in the mid-air as it fell like a cluster of flowers surrounded-by a host of bees मध्य, विलम्बित and द्रुत लयs—these are three tempos either in song or dance representing medium, slow and quick movements respectively cp 'विलम्बित द्रुत मध्य तत्त्वमोघो घन क्रमात् । ताल. कालक्रियामानमित्यमर. । ' चूर्णपद— This is a technical term from the science of dancing It means 'a proportionate movement forward or backward (acc to the motion of the ball) and striking the ball with lesser or greater force (as required) ' cp "गत्यागत्योरानुलोम्यं न्यूनाधिक्यक्षेपणं तच्चूर्णपदम्' इति कन्दुकतन्त्रे । ' गीतमार्ग— This is another technical term from dancing. It means 'striking the ball and taking ten rapid steps to catch it as it falls down once more ' It is called गीतमार्ग or 'a musical step' cp दशपदचङ्क्रमणं गीतमार्गं विदुः ' इति कन्दुकतन्त्रे ।— पदचन्द्रिका. अनेककरणमधुरम्— charming on account of various feats of skill तत्क्षणारूढविश्रम्भम् (adj. of कोशदासम्) in whom I began to confide forthwith The v l प्रतिक्षणारूढविभ्रमम् would have to be taken adverbially meaning 'with my admiration increasing every moment.' Not particularly preferable

PAGE 6 तत्प्रथमा—दृष्टिः— 'तदेव प्रथमं नूतनं अवतीर्णः समुपागतो यः कन्दर्पस्तेन कारिता कटाक्षदृष्टिर्यस्याः सा । कन्दुकावत्या या कटाक्षदृष्टिः

सा कामेनैव कारितेत्यर्थः ।' – Bal Her glances were inspired by cupid who had taken possession of her for the first time. तदनुमार्ग–' तदनु तदनन्तर कटाक्षपातनानन्तरमित्यर्थः मार्गे पथि विलसितया स्फुरन्त्या लीलया विलासेन अञ्चिते वक्रीकृते भ्रुवौ लते इव यया सा। she knit her eyebrows with a grace that followed her sidelong glances. It is better to take तदनुमार्गे as meaning 'कन्दुकानुमार्गे' as taken by पदचन्द्रिका and render as in our translation (cp also Kale तदनुमार्गे कन्दुकानुमार्गे विलसितस्य खेलनस्य लीला तयाऽञ्चिते भ्रूलते यस्याः ।). श्वासानिल.... ताडयन्ती— The idea is somewhat complex. There were rays emanating from her lips These rays, obviously red, were made tremulous by her breath, and they looked like red sprouts being waved about to keep away the bees which tried to hover about her lotus-like fragrant face मण्डलभ्रमणेषु ...पञ्जरम्— cp Bal 'मण्डलभ्रमणेषु चक्राकारगतिविशेषेषु कन्दुकस्यातिशीघ्रप्रचारतया अतिवेगभ्रमणेन मद्दर्शनलज्जया मदवलोकनह्रिया पुष्पमय कुसुमनिर्मित पञ्जरं सुरक्षितस्थानमाविशन्ती निलीयमानेवेत्युत्प्रेक्षा ।' As the ball whirled and whirled it had the appearance of a flowery cage encasing Kandukavati therein, who is poetically fancied to be hiding in the cage, being bashful at the first sight of Mitragupta पञ्चबिन्दुप्रसृत— It means 'giving five quick strokes to a ball, one after another, so as to make it appear like five specks' The poet here imagines that with every stroke of these five she was as though parrying one arrow respectively of the five--arrowed Cupid. पञ्चबाणबाणs— The arrows of Cupid are flowery arrows, five in number according to tradition They are thus enumerated, अरविन्दमशोकं च चूत च नवमल्लिका । नीलोत्पल च पञ्चैते पञ्चबाणस्य सायकाः ॥ The five arrows are also thus named संमोहनोन्मादनौ च शोषणस्तापनस्तथा । स्तम्भनश्चेति कामस्य पञ्चबाणा प्रकीर्तिताः ॥ गोमूत्रिकाप्रचार— गोमूत्रिकाप्रचार is a variety of ball-play marked by very quick movements of the dancer, resembling flashes of lightning cp गोमूत्रिकेति विद्युद्भिश्चारः शातह्रदो मत ।
घनदर्शितरागविभ्रमा— (i) displaying intensely graces of passion— with ref to the Princess (ii) displaying various flashes amongst clouds— ref. to lightning, भूषणमणि etc We now get a string

of adverbial phrases going with पर्यक्रीडत. भूषणमाणि .... चारम्-- भूषणमणीनामलङ्काररत्नानां रणितेन शब्दितेन दत्तस्य साम्यस्य संवादी अनुकारी पादचारः पादन्यासो यत्र तद्यथा तथा।'— Bal अपदेशास्मित-- a smile under some pretext प्रतिसमाहित—replaced अञ्चितोत्थित... ज्ज्वलम्— अञ्चित शोभनं यथा तथा उत्थितः पृथुर्विशालो यो नितम्बस्तत्र विलम्बितं लग्नं विचलच्चञ्चलं यदंशुकं वसनं तेन उज्ज्वल मनोज्ञ यथा तथा। 'in a charming way with the silken garment fluttering as it dangled about her gracefully elevated hips

PAGE 7 त्रिक— '(i) The lower part of the spine, the part above the hips (ii) the part between the shoulder-blades' (Apte's Dict) (iii) the distance between the shoulder-blades Kale cp. 'त्रिक कृकाटिकाया च पृष्ठवंशाधरेऽपि च'- वैजयन्ती. अवगलितकर्णपूर .. क्रीडम्— wherein her sport (क्रीडा) that was on (प्रकृत) was not obstructed (अनतिक्रमित) on account of the quickness (शीघ्रता) of the replacement (प्रतिसमाधान) of the golden leaf of her earpendant (कर्णपूर—कनकपत्र) that had slipped down (अवगलित) असकृद् etc On this sport भूषणा remarks 'बेनटी' इति लोकप्रसिद्धं क्रीडनकम्. पत्रभङ्ग— ornamental designs भूतलाकाशयोरपि—We have connected this word with अभिहत्य and translated accordingly Bal connects it with दर्शनीयानि meaning that those sports were worth being seen in this world or in heaven (or on the ground and in the air) This wording ef Bal is भूतले दर्शनीयानि आकाशे च दर्शनीयानि.

PAGE 8 कुवलयशर—The blue lotus is a well-known arrow of Cupid The glance of the Princes is fancied to be that arrow of Cupid सापदेशम्— under some pretext cp दर्भाङ्कुरेण चरण क्षत इत्यकाण्डे तन्वी स्थिता कतिचिदेव पदानि गत्वा। आसीद् विवृत्तवदना च विमोचयन्ती शाखासु वल्कलमसक्तमपि द्रुमानाम्। — S'ak II 13, Also Vik I 16 प्रणयपेशलम्- lovingly सोऽय .. वानरीकरिष्यति-- Candra-sena says jokingly that she is highly obliged to Mitragupta for offering a transformation into a monkey-form in this very birth

but suggests that this desperate remedy may not be needed as there was another way of achieving the objective of securing her release. How that landed them in trouble shall be seen in due course

PAGE 9 रोषादिव — as if through anger, ' Cupid would be getting angry as the Princess has chosen Mitragupta, who excelled him in beauty शम्बरद्विट् — ' an enemy of S'ambara ', an epithet of Cupid. The demon S'ambara was killed by the god of love, in his birth as Pradyumna, Krsna's son, hence the epithet. एष हि देवतासमादिष्टो विधिः — ' This is the ordainment of the deity. ' We have already known this prophesy earlier in the text (p. 62). उपकार्या — a tent cp. Raghu V. 63.

PAGE 10 जालरन्ध्र --- lattice-holes किल — In the sense of ' So it is heard '. He obviously treated the prephecy about his future with scant respect. स्पन्दमानः — Struggling to swim. वहित्रम् — boat, ship यवनाः — The meaning of the word is doubtful. The word has been applied to Ionians (Asian Greeks), Greeks, ancient Persians and Arabs, and generally to non-Aryan tribes Acc. to Manu they were originally Ksatriyes who due to loss of samskaras degenerated into S'udras cp. M S. X 43—44. रामेषु — This name of the leader of the Yavanas ' is typically Indian. Etymologically it means " Rama's arrow ". Mr. Kale observes ' The name Ramesu seems to be an Indian name; and the Yavanas, therefore, were under the command of an Indian navigator So it appears the Yavanas mentioned here were some settlers from Arabia on the sea-coast near the Suhma country and mixed up with the Indian fishermen there. ' सोऽयमपि ... इति — It seems that slave-trade was in vogue then, and these Yavanas seem to be also carrying it by capturing men and selling them to work in large vine-yards. मद्गुः — A galley or warship

PAGE — 11. पराजयिषत — Pass. aor. 3rd p. pl. of परा + जि. भल्लवर्षिणा — showering arrows. भल्ल — a large crescent-tipped arrow भीमटङ्कृतेन — twanging terribly. लवलीकृताङ्ग — shattered

to pieces. अनभिसरम्— one who had not joined battle, *or* who was now helpless. जीवग्राहम्— alive (जीवन्तमेव गृहीत्वा इति णमुल्). तात किं दृष्टानि कृतान्तविलसितानि— Well, friend have you realised how the decrees of fate are (irrevocable)? You tried to belie the prophecy by drowning me But you now find that I am quite safe and that the prophecy is potent. The situation reminds one of the famous lines 'अरक्षितं तिष्ठति दैवरक्षितं सुरक्षितं दैवहतं विनश्यति। जीवत्यनाथोऽपि वने विसर्जितः कृतप्रयत्नोऽपि गृहे निषीदति ॥' सायात्रिकाः— Sailors, traders by sea. हर्षकिलकिलारव— A chattar of joy, The word किलकिलारव is an onomatopoetic word. दुर्वारा— difficult to control अननुकूलवातनुन्ना— swept by an unfavourable wind एधांसि— fuel सजिघृक्षवः— wishing to collect गाढपातित-शिलायाम्— with the stone-anchor firmly dropped or lowered. पर्वतनितम्बभाग— mountain—slope, mountain-skirt. गन्धपाषाण— minerals like red arsenic etc. or benzoin (शैलेय).

PAGE 12 उपत्यका—adjoining ground of a mountain. We rather expect the word अधित्यका (plateau or tableland) here, in view of the fact that he has already ascended the mountain and the minerals generally are found on mountain-tops. About the two terms cp 'उपत्यकाद्रेरासन्ना भूमिरूर्ध्वमधित्यकेति कोशः' Bal. इन्दीवरारविन्द....गोत्रवारि— water of mountain-stream (गोत्रवारि) which is possessed of shining circles (चन्द्रकs) or drops of honey (मकरन्दबिन्दु) of blue lotuses (इन्दीवर) and lotuses (अरविन्द) cp. "इन्दीवराणां नीलकमलानामरविन्दानां कमलानां च मकरन्दबिन्दुभिर्मधुकणैश्चन्द्रकोत्तर मेचकप्रचुरम् । जले तैलादिपतनेन मयूरबर्हवन्नानावर्ण तज्जल भवतीति प्रसिद्धम्। गोत्रवारि पर्वतनिर्झरसलिलम्। तरुवनाभोग— forest-grove. शोणीभूत—reddened. नालीक—lotus. धूसर— dusky. बिसभङ्गs— bits of lotus-stalks. कह्लार— a type of lotus. भीमरूप — terrible-looking, of hideous aspect. निर्भर्त्सयता— chidingly. The root निर्भर्त्स् (Atm.) is used in Paras quite often by Dandin. आर्या—आर्या is defined as 'यस्याः प्रथमे पादे द्वादश मात्रास्तथा

तृतीयेऽपि । अष्टादश द्वितीये चतुर्थके पञ्चदश सार्या ॥' The matra-scheme of an arya is thus 12, 18 | 12 15 || There are as many as nine sub-varieties of आर्या which we need not discuss here काम:—इष्टसाधनम् realisation of objective क. काम:— what is the real way of realisation of ambition or desire ? The answer to this is संकल्प: (resoluteness of purpose, determination)

PAGE 13., तत्र ...प्रमाणम्— The stories of धूमिनी, गोमिनी, निम्बवती and नितम्बवती were told to illustrate respectively the four replies given by Mitragupta to the querries of the Brahma-raksasa त्रिगर्त—' The country of the three strongholds It is identified with (i) The northern hill state of Kotoch (Wilson) (ii) The Jalandhar Doab and Kangra (Gen Cunningham) (iii) The arid region to the east of the S'atadru, which included the tract between the Sutlej and the Sarasvati containing Ludhiana and Patiala on the north and some desert tract on the South (Kale) स्फीतसारधना.—having a large and rich fortune दशशताक्ष —Indra (lit thousand-eyed god) cp. my notes on Raghu. III 43 ['The thousand eyes of Indra mythologically were originally the thousand apertures, caused on the body of Indra through the curse of sage Gautama, whose wife Ahalya, Indra had ravished Later on the apertures were turned into eyes when Gautama was placated It is supposed to be an allegorical legend. Indra being the sun and Ahalya dawn whose Jara Indra is said to be in Rgveda Elsewhere the origin of Indra's thousand eyes is said to be for observing the wonderful beauty of Tilottama: Prin Karmarkar suggests that the सहस्राक्षत्व may be due to identification of Indra with the सहस्रशीर्षा पुरुष: सहस्राक्ष: of the पुरुषसूक्त (Viratpurusa).]. ओषध्य:— Amar defines these as ओषध्य: फलपाकान्ता: on which क्षीरस्वामिन् observes ओष ·रुज धयत्योषधि', फलपाक एवान्तो यस्या: । Kale explains the word as ओष: पाक: धीयते आसु इति. These are the plants that have a yearly growth and and that die after bearing fruit cp M. S I 46 also. वनस्पतय:— These are large trees that bear fruit without any blossoms apparently. cp. Amara: 'वानस्पत्य: फलै: पुष्पात्, तैरपुष्पाद्

वनस्पतिः ।' Grammatically वनसः पतिः=वनस्पतिः-- . The स् comes in because the word belongs to the पारस्करादि group cp Pan VI 1, 157 क्लीबाः— barren not yielding water स्रवन्त्यः— rivers उत्स—fountain, spring, stream. कथाः—merry talk or conversation कल्याणोत्सवक्रियाः—auspicious festivals. नगरग्रामखर्वटपुटभेदनादीनि— नगर, ग्राम, खर्वट, पुटभेदन etc are different types of towns which are variously explained in works like Arthas'astra, Amarakos'a, Rayapasenisuttavyakhyana, Prasnanyakaranasutravyakhyana etc. Briefly the terms can be thus explained (1) A नगर means a 'city', generally the principal town of a province or kingdom. (2) A ग्राम means a village (3) A खर्वट means a small town having a market-place and a city-wall too (4) A पुटभेदन is a trading town having trade by landroutes or water-transport अजाविकम्—flocks of goat and sheep (अजाश्च अवयश्च तेषां समूहोऽजाविकम्). The v. l. अजाविकट means the same, with the कट as an affix in the sense of संघात (see वार्तिक 'संप्रोदश्च कटच्' on पा. V 2, 29). गवलगणम्— host of buffaloes. गवां यूथं— herd of cows or kine.

रिरंसया उपातिष्ठत्— approached for dalliance उपातिष्ठत् should normally have been, Atm प्रणुनोद— pushed विकल— cripple, maimed person स्कन्धेनोदुह्य—cp ' तद्भार्याऽसबभाषितस्ततो जारं कुण्ड पृष्ठेऽधिरोप्य तम् ॥ ' —कथा० X 9, 28.

PAGE 15. पतिव्रताप्रतीतिम्— Reputation as a chaste lady. अवन्तिराज —King of Avanti. "In the कथा, the son of the merchant himself becomes the king, himself recognises her, and punishes her ' (K). Avanti is another name of Ujjayini The city was also known as Visala. The Kingdom of Avanti was roughly extending to Narmada in the south, Mahi in the West and Charmanvati to North and represents portion of present Malwa. Its capital was Ujjayini or Avanti चित्रवध—Death with tortures like trampling by elephant, cutting limbs, taking out eyes etc cp. तदा स चाणक्यहतकेन विचित्रवधेन व्यापादितः । —Mudra. II कृतो श्वम्यः पाचिकाः—was made a cook for dogs i e was degraded द्राविडेषु काञ्ची नाम नगरी— " Dravida lay to the South of the wild tract between the Kisna and the Polar. In its wider sense it included the whole of the Coromandel coast to the South of Godavari In its stricter sense it must not have extended beyond the Kaveri. Its capital was Kanci, the same as Conjeevaram, situated on the Vegavati river, 42 miles South–West of Madras. "

PAGE 16. अनेककोटिसार:— possessing several crores of wealth अष्टादशवर्षदेशीयः— ' किञ्चिन्न्यूनाष्टादशवर्षः । ईषदसमाप्तौ कल्पब्देश्यदेशीयाः ।' (पदचन्द्रिका). नास्य .... नाम— cp " न गृहं गृहमित्याहुर्गृहिणी गृहमुच्यते " " भार्या चाप्रियवादिनी " इत्याद्युक्तेः— गृहस्थानां भार्याभावे, तत्सत्त्वेऽपि तस्याः प्रातिकूल्ये च. गृहसौख्यस्यासम्भव इति प्रसिद्धमिति भावः ।— Bal. यादृच्छिकीं सम्पत्तिमनभिसमीक्ष्य—(i) not expecting to find the necessary host of qualities (in wives chosen by others). (ii) disregarding the accidental presence of the several good qualities (which may be found in a wife chosen by others). The second interpretation which Mr Kale seems to intend in his annotations is somewhat artificial कार्तान्तिक—

(कृतान्तं दैवं जानातीति तथा सामुद्रिकः । 'कार्तान्तिको लक्षणज्ञ' ' इति कोशः । — Bal) astrologer or fortune-teller लक्षणवती— possessed of auspicious marks. सवर्णा— of the same caste शालिप्रस्थ— a prasthaful of Sali शालि is a type of rice cp. शालिस्तन्दुलविशेषः । ' कण्डनेन विना श्वेत हैमन्तं शालि संस्मृतम् । ' इति भावमिश्रः । (भूषणा-टीका). गुणवद्—excellent. शिबिषु–कावेरीदक्षिणतीरेषु । शिबिर्मरुद्रथा (द्वृधा) यास्तु दक्षिणं तीरमिष्यते ' इति वैजयन्ती ।—पदचन्द्रिका. भूषणा & लघुदीपिका give the quotation as " ० दक्षिणं वर्षमुच्यते । '. So S'ibi country is to the South of Kaveri. It has nothing to do, says Mr. Kale with the country of S'ibi, the famous king of that name, situated near Gandharas in the north. कावेरी–same as the modern Kaveri. सह पितृभ्यामवासितमहार्द्धिम्—पितृभ्यां जननीजनकाभ्या सह साकं अवसिता निःशेषिता महती ऋद्धि. सम्पद् यस्याः ताम् । माता-पितृहीनां नष्टसम्पदश्चेत्यर्थः ।—Bal विकट–deformed or ugly मृजावन्तः-clean, fair-complexioned, shining, pure

PAGE 17 गुल्फसंधी—ankle-joints मांसल–fleshy अशिराल—having no prominent veins जङ्घा shank. सक्रुद्विभक्तः— evenly divided. चतुरस्र— symmetrical. ककुन्दर—cavities of the loins रथाङ्गाकार— wheel-like cp. the words रथोपमश्रोणी or रथाङ्गश्रोणिबिम्बा used of Urvas'i in Vik विशालारम्भ–अतिविस्तार (Bal) great expanse स्निग्ध–glossy. उदग्र– prominent, नखमणि– jewel-like (red) nails. कम्बु-conch बन्धुर– charming असंक्षिप्त–not small or contracted चिबुक–chin असंगत—not joined इन्दुशकल— partial orb of the moon Generally the forehead is compared to अष्टमीचन्द्र cp. अष्टमीचन्द्रशकलाकारं ललाटदेशम् &c Kad.

PAGE 18. श्रवणपाश ' lovely ears ' with पाश going will कर्ण signifying beauty or admiration. For the different meanings of पाश cp. हैमकोश— ' पाशस्तु मृगपक्ष्यादिबन्धने । कर्णान्ते शोभनार्थः स्यात्कचार्थे निकरार्थकः । छात्राद्यन्ते च निन्दार्थः । क्षीरस्वामिन् quotes a s'l. bringing these meanings together. ' अग्रतो बाहुपाशेन केशपाशेन पृष्ठतः । पार्श्वयोः कर्णपाशेन सर्वतो बन्धनं प्रिये ॥ ' ' (K) सेयं....शीलम्-

This beautiful form would not belie the expected noble character cp न तादृशा आकृतिविशेषा गुणविरोधिनो भवन्ति— S'k IV, प्रायो विरूपासु भवन्ति दोषा यत्राकृतिस्तत्र गुणा वसन्ति ॥— वराहमिहिर's बृहत्संहिता 70, 23, यत्राकारस्ततो गुणाः—आग्निपुराण 244, 6, नागेषु गोषु तुरगेषु तथा नरेषु न ह्याकृतिः सुसदृश विजहाति वृत्तम् ॥—Mr IX 16, आकृतिमनुगृह्णन्ति गुणाः—Viddh. I, 'बालिके कल्याणिना तवाविसंवादिनी बालभावेष्वाकृतिरियम्' । — Ka. p. 149, भिद्येत . . वा सद्वृत्तमीदृशस्य निर्माणस्य— U iv, आकारसदृशप्रज्ञः— Rag. I 15, आकृतिविशेषप्रत्ययादेनामनूनवस्तुकां सम्भावयामि— Mal. I, . आकृतिरेवानुमापयति अमानुषताम् । —Ka p 132, न तुलाविषये तवाकृतिर्न वचोवर्त्मनि ते सुशीलता । त्वदुदाहरणाकृतौ गुणा इति सामुद्रिकसारमुद्रणा ॥ — N 2, 51 Similar ideas are found even in Spenser and Shakespeare cp 'Therefore whenever that thou doest behold, A comely corpse, with beautie faire endewed, Know this for certaine, that the same doth hold A beauteous soule... For all that faire is, is by nature good '— Spenser's *Hymn in Honour of Beautie* 'I will believe thou hast a mind that suits, With thy fair and outward character' —Shakespeare, *Twelfth Night* I 2. Of course the famous English adage 'Handsome is that handsome does' does not strike a concordant note to this thought ! अविमृश्यकारिणां etc. cp. विवेकभ्रष्टानां भवति विनिपातः शतमुखः ।— Niti. or अतिरभसकृतानां कर्मणामाविपत्तेर्भवति हृदयदाही शल्यतुल्यो विपाकः ॥ — Niti प्रस्थ—a certain measure cp. 'प्रस्थ मानविशेषः । 'माषटङ्काक्षबिल्वानि कुडवः प्रस्थमाढकम् । राशिर्गोणी खारिकेति यथोत्तरचतुर्गुणम् ।' इति शार्ङ्गधरोक्ते । शेरचतुष्कप्रमाणमिति यावत् । '— (पदचन्द्रिका). साकूतम्— meaningfully, significantly. अलिन्दोद्देश - a raised seat or platform. गन्धशालीन्— fragrant rice मात्रया—slightly, a little नाली—a kind of pestle मृजा— polishing. काकिणी—कपर्दिका (comm). Apte's dictionary gives the following meanings amongst others (i) a shell or cowrie used as a coin (ii) A sum of money equal to 20 cowries or to a quarter of a Pana. Thus काकिणी is a coin, probably represented by a cowrie

PAGE 19. ककुभोलूखल— a mortar made of Kakubha tree

which Kale equates with Arjuna tree. मध्यतानव—slenderness in the middle शूर्प— winnowing basket किंशारुक— awn 'किंशारुः सस्यैशूकं स्यात् ।' क्वथितपञ्चगुणे— At the boiling point and five times the rice in quantity. दत्तचुल्लीपूजा.— " A custom still observed The cook throws a few grains of rice upon fire before putting the pot on. So Jewish bakers put a little dough into the oven " (B. S. S. Edn.) मुकुलावस्थामतिवर्तमानेषु— 'When the rice was passing the state of a full-blown bud, that is when it was swollen sufficiently " (Wilson) " When the rice was passing the state of a bud i. e was moderately swollen " (Kale) (अन्नमण्ड)— scum. दर्वी— a ladle अवघट्य— having stirred परिवर्त्य— having turned them up and down. सिक्थ— boiled rice आमलकं- myrobalans चिञ्चाफल— tamarind.

PAGE 20 उपदंश— Condiment. दत्ताङ्गारधूपवासं संपाद्य— scenting it with perfumes placed on burning charcoals. श्लक्ष्णपिष्ट— finely pulverised or powdered. दत्ततैलामलकाः— he was given oil and the powdered myrobalans for rubbing the body with The substances give a glossy appearance to one's skin. त्रिभागशेषलूनस्य— 'त्रिषु भागेषु यः शेषोऽग्रिमस्तत्र लूनस्य छिन्नस्य इत्यर्थः ।'—(भूषणा)— the third part from the upper end of which was cut पेया— water-gruel with some boiled rice therein cp 'मण्डोऽसिक्थः, ससिक्था पेया, परिसिक्था यवागूश्च, बहुसिक्था विलेपी, परिस्रुतस्त्वोदनो भक्तः ।' —(वाग्भट). सर्पिर्मात्रा— a little ghee. सूप—soup, sauce 'त्रिजातक— cinnamon oil, or rather dry ginger, black pepper and long pepper, (K.) "त्रिजातकं त्वक्तैलं त्रिकटु वा' —(पदचन्द्रिका). कालशेय—butter-milk. cp. दण्डाहतं कालशेयमरिष्टमपि गोरसः ' इत्यमरः. 'It means "curds churned with a handle without water.' काञ्जिका—gruel cp. आरनालकसौवीरकुल्माषाभिषुतानि च । अवन्तिसोमधान्याम्लकुञ्जलानि च काञ्जिकम् ' इत्यमरः । भृङ्गार— a type of jug or vase (झारी in मराठी). अगुरु— agallochum.

PAGE 21 ... It is interesting to note that the

water served by the girl to S'aktikumara is described to have satisfied all his five senses. भूषणा quotes a verse from माघ's शिशुपालवध where wine is described to be satisfying all the senses cp कान्तकान्तवदनप्रतिबिम्बे भग्नबालसहकारसुगन्धौ । स्वादुनि प्रणुदितालिनि शीते निर्ववार मधुनिन्द्रियवर्गः ॥'. करालित— fringed by कर्कश—rough परिमलप्रवाह (v l. परिमलप्रवाह) उत्पीड— 'a mass of streaks (or streams) of fragrance '- 'a strong, thick or intense fragrance ' आचमन — It is a religious rite of sipping water thrice before and after religious performances. It also is enjoined after a bath, drinking, sneezing, sleep, meals, walking through a street, and changing clothes ' cp. 'स्नात्वा पीत्वा क्षुते सुप्ते भुक्त्वा रथ्योपसर्पणे । आचान्त' पुनराचामेद्वासो विपरिधाय च ॥'—Yaj Also cp. 'सुप्त्वा क्षुत्वा च भुक्त्वा च निष्ठीव्योक्त्वाऽनृतानि च । पीत्वाऽपोऽध्येष्यमाणश्च आचामेत्प्रयतोऽपि सन् ॥'—M S. V 145 उत्तरीयकर्पट—upper garment एतदनपेक्ष्य— Neglecting her (ostensibly to test her). अवरोधमकरोत्—espoused, kept in harem तामप्यसौ .... चरत्— she typically follows the Kalidasian adage tor पतिव्रताs— 'कुरु प्रियसखीवृत्ति सपत्नीजने '— Sak IV 18. Also cp प्रतिपक्षेणापि पतिं सेवन्ते भर्तृवत्सलाः साध्व्य' ।-Malav, V 19 यद्भर्तुरेव हितमिच्छति तत्कलत्रम् । Niti. परिजन च etc cp. भूयिष्ठं भव दक्षिणा परिजने । — S'ak. IV 18 त्रिवर्ग— The three पुरुषार्थs धर्म, अर्थ, and काम wherein a husband and wife have to be सहधर्मचारिन्s. 'The fourth पुरुषार्थ viz. मोक्ष is the individual concern of each person.

PAGE 22 सौराष्ट्र — " also called Anarta, is the modern peninsula of Kathiawar The ancient Dvarka was its original capital Valabhi appears to be its next capital, the ruins of which were discovered at Bilbi, 10 miles north-west of Bhavnagar. According to the Bombay Gazetteer (as quoted by Mr. Agashe) it was a town in the east of Kathiawar about 25 miles west of Bhavnagar and about 25 miles north of S'atrunjaya The modern name of the town in Valeh " (K). गुह्यकेन्द्र— Kubera, the lord of Yaksas. मधुमती— name of a town. It may probably

be Mathura, which was called मधुपुरी in ancient times, being the residence of the demon Madhu, whose son Lavana was killed by S'atrughna See Raghu XV 28' (K) तद्गृहागमन— can be taken in two ways, see translation दुर्भगा— unfortunate With reference to ladies, दौर्भाग्य has the sense of being disliked by the husband, while सौभाग्य is the converse of it. निम्बवती—a sarcastic epithet given on account of her cross-temper. Nimba is a tree known for its bitterness. वृद्धप्रव्राजिका – an old nun The Buddhist or Jain nuns feature in ancient Indian literature at so many places, active as advisers, helpers, match-makers or gobetweens Not always a very creditable performance for their religious order! देवशेषकुसुम flowers earlier offered to deities (i. e. निर्माल्य) and brought as a प्रसाद.

PAGE 23 तेन सुदृष्टां मां कुरु— (i) let me be seen with favour by the ज्ञातिवर्ग (तेन) (ii) therefore (तेन) let me be a favourite (of my husband) उदर्क— result. प्रातिवेश्य— a neighbour.

PAGE 24. अनवस्थ—reckless, fickle, unsteady. विपक्षधनम्— enemy-property. तेन रन्ध्रेन उपाश्लिष्य— taking advantage of that circumstance (loop-hole)

PAGE 25. नीरन्ध्र— pitchy, thick. ससृष्ट— living in (her) company व्यक्तिः— divulging. पण्यदासीम्— a maidservant purchased by payment. उपस्कर – provisions. मूल— capital. दण्डग्राहिन् – the mayor, magistrate.

PAGE 26 न प्रतिबन्धनीयम्— should not be obstructed. न्यायोढा— legally wedded. श्रेणीप्रातिभाव्येन— By the security of his company or the association of traders to which he necessarily belonged (Wilson). प्रातिभाव्य – is an abstract noun from प्रतिभू (a surety). शूरसेनs—It is a country round about Mathura. कुलपुत्र- (i) a person born in a noble family. (ii) a s'udra cp. 'कुलपुत्र:

कुलीने च शूद्रे च ' इति वैजयन्ती. The comm prefer the second meaning We have preferred the former, which we felt was better fitting in the narrative कलासु--There are sixty-four arts according to Hindu tradition According to Jain tradition they are seventy--two निर्व्यूढ— seen through, carried out successfully

PAGE 27 आभिजात्य— noble birth. प्रौढता... दृष्टिः— Acc to Kale, her eyes indicated that she had grown in age to be beyond the age of timidity and bashfulness We think Mr Kale has missed the point. The fact seems to be that the lady was young with an untimely elderliness in 'her gaze' on account of her being married to an old man प्रोषितभर्तृका—a lady whose husband is away on a journey Such a lady was to lead a life of simplicity and austerity and was to give up decoration of the person or hair, use of cosmetics, gaudy dress etc, was to tie her hair in a single braid and observe some vows cp the description of विरहिणी शकुन्तला in S'ak VII 21— वसने परिधूसरे वसाना नियमक्षाममुखी धृतैकवेणि. । अतिनिष्करुणस्य शुद्धशीला मम दीर्घं विरहव्रतं बिभर्ति ॥ or cp the description of विरहिणी सीता in Utt III 4— परिपाण्डुदुर्बलकपोलसुन्दरं दधती विलोलकबरीकमाननम् । करुणस्य मूर्तिरथवा शरीरिणी विरहव्यथैव वनमेति जानकी ॥ एकवेणी— the mass of hair tied in a single long braid Ladies in separation used to allow their hair, tied in a single mass, to hang on their back, as nowadays they do after an overhead bath cp. ' तथा प्रोषितकान्तासु मदनाभिहतासु च । वेषो वै मलिनः कार्यः शिरश्चाप्येकवेणिकम् ॥ भरत's नाट्यशास्त्र 21·54 लक्ष्म .... वर्ति— The लक्ष्म acc. to भूषणा is नखक्षतरूपं चिह्नम् Bal agrees Kale suggests that it may be a mole. Not likely. For the लक्ष्म clearly should indicate absence of प्रोषितभर्तृकत्व. यथार्थनामा—The femi form is °नामा or °नाम्नी. भार्गव— a fortune--teller, cp. ' भार्गवौ शुक्रदैवज्ञौ ' इति वैजयन्ती.

PAGE 28 श्रमणिका— A Buddhist or Jain nun cp. निर्ग्रन्थोऽर्हः क्षपणकः श्रमणो जिन इत्यपि ', इति वैजयन्ती । Her name अर्हन्तिका suggests her probably being a Jain Strangely indeed we find these nuns settling love-affairs! Kamandaki in Malatimadhava

and Parivrajika in Malavikagnimitra, are two prominent instances of nuns taking part not only in settling of love affairs but also in court affairs. छन्नमेव— in secret only उत्तमधातुपुष्टिम्—possession of abundance of virility

PAGE 29 निर्ग्रन्थिका—A female Jain mendicant Prof Parikh gives the following note on the word, " The word निर्ग्रन्थ or निग्गन्थ is as old as Buddhism itself. For in many earliest Buddhist works we come accross such scenes where Lord Buddha is seen discussing with the निग्गन्थs. The word is specially applied to the Jain monks Lit it means. (i) those who have cut off the ग्रन्थि i e the tie of the world (ii) those who do not possess even the tie of the loin cloth i e naked. (iii) Those who did not possess any religious literature (ग्रन्थ). The last sense implies that they were styled thus by the Brahmanical stalwarts who drew their authority from the Vedas, to which the Jain monks did not attach any importance and hence are called निर्ग्रन्थs". सान्द्रत्रासा—extremely terrified. दुर्नय— folly जिघांसन्ती— wishing to kill. पटबन्धन – a cloth-bandage सामयापदेशात् uuder the pretence of illness. वणिग्ग्राम—merchant-guild, association of merchants.

PAGE 30 पितृवन-- cemetary. लुब्धाः-- covetous people, misers. दग्धादग्धं मृतकम्— a half-burnt corpse. श्यामाकाराम्— dark-complexioned. शाकिनी— A witch, a lady seeking to practise black magic. This device of getting Nitambavati expelled by alleging her शाकिनीत्व is reminiscent of the बृहत्कथा story of बुद्धिशरीर the minister of Prince वज्रमुकुट who secured for the latter a beautiful lady named Padmavati by similar device (cp कथास॰ Lambaka XII Taranga 8).

PAGE 31 त्वदावर्जने— for winning you over नैर्ऋत— demon समसृज्यत— engaged in a combat, joined in a scuffle or duel. अनपेक्षापविद्धा — thrown down recklessly.

PAGE 32. अक्षपयताम्-struck, despatched, destroyed. कामरूप-

—one who could take any form अवधूतप्रार्थन— one, whose advances were repulsed स्फुरन्ती— struggling. अवरूढा:— disembarked, landed निष्कल:— aged, old, dejected प्राणवद्—thought to be his self as if स्मिताभिषिक्तदन्तच्छद:— with his lips wreathed in smiles स किल....आचचक्षे— Mantragupta then gave his narrative, totally avoiding the use of the labial letters (including the vowels उ & ऊ) The reason for this was that his lower lip was wounded by the tooth-marks made by his beloved thereon This situation actually enables Dandin to a literary tour de force Such literary feats are not rare in Sanskrit literature S'rirama's Kamsanidhana (Peterson's Third Report p 355) is a longer instance of this kind The Marathi Poet Moropant has also composed a निरोष्ठ्यरामायण

UCCHVASA VII.

नगरन्ध्र — a mountain crevice कलिङ्ग— Northern circars extending from utkalas to the mouth of Godavari संस्थितजनदाहस्थान— the place of cremating dead bodies. धरणिज—a tree One can note how the author is in quest of odd words in place of some common words, on account of the self-imposed necessity of avoiding the labials निद्रालीढदृष्टि — with my eyes sealed by sleep कालरात्रि— dark night शिखण्डजालक— locks of hear, tresses. चलितरक्षसि— when the ghosts or goblins are on the move क्षरितनीहारे— when dew was falling निशीथ— dead of night, mid-night निर्ह्रादि— resounding नेत्रनिंसिनी— sealing or closing the eyes. दग्धसिद्ध— wretched magician. रिरंसाकाल— time of enjoyment (रिरंसा desi. noun from root रम्).

PAGE 35. दित्सता— instru-sing of दित्सत् desirous of giving (pre-part. desi from root दा) खिलीकृत— Obstructed (from enjoyment of pleasures). अणकनरेन्द्र— wretch of a magician. (अणक: कुत्सित: । 'पापाणके कुत्सितै:' इति ।—पदचन्द्रिका) सिद्ध्यन्तराय:- obstruction in his attainment of desired superhuman powers

तरलतरनरास्थिशकलs— bits of shining human bones. अङ्गाररजः— ashes of charcoal हिरण्यरेतस्— Fire. अरण्यचक्रान्धकारराक्षसे— अरण्यचक्रे काननमण्डले यो अन्धकारः तस्य भक्षके नाशके । तिल—Sesamum सिद्धार्थक— white mustard seeds. चटचटायितान्— 'crackling', lit. 'which made a *chat chat* sound'; p. p p of the verb चटचटायते formed by affixing य (क्यष्) to the onomatopoetic word चटचट; see Pan. III 1 13 ' (K).

PAGE 36. रणरणिका— nervousness, शेखरस्रज्— chaplet शीर्णनहन— the knot of which was loosened. शिलाशित— whetted on a whetstone, तच्छिरः ...न्यधिषि— we would find that this action has helped the hero later on. क्षीणाधिः— with his grief removed. कदर्य— wicked more often it means 'miserly'; but that sense hardly suits here.' cp. also "कदर्ये कृपणक्षुद्रकिंपचानामितंपचा' इत्यमरः | ' कदर्थन—harassment, torture. नरकाकः— a wretched or wicked person lit. 'the crow of a man'. कारणा— agony शीतेतरदीधितिदेहज— the son of the sun i. e. Yama सरणिः— path, mode of conduct, सनताङ्गयष्टिः— beautiful one (lit. यौवनभरेण नम्रदेहलतिका.)

PAGE 27 कर्णशेखरनीलनीरजायिताम्— appearing like a blue lotus, serving as an ear-pendant. अञ्चिता— gracefulty turned or bent सलिलचरकेतन is मीनकेतन or Cupid. चिल्लिकालता—long eye-brows. 'The word चिल्लिका or चुल्लिका which can somehow be made to have the meaning of 'an eyebrow (fr. चिल्ल् or चुल्ल् 1P- to make amorous gestures) is purposely used used for भ्रू to get rid of a labial letter,' (K). साचीकृताननसरसिजं (adv.) 'with the lotus-like face turned aside.' हृदयलक्ष्य— the target in the form of the heart. स्यदायित— (going) with the swiftness of. स्यदायित is the p. p p. from the denom. verb स्यदायते from the noun स्यद (formed irregularly from √ स्यन्द्). Also cp. Pan. VI 4 28 (स्यदो जवे), and Sid. K: 'स्यन्देर्घञि नलोपो वृद्ध्यभावश्च

निपात्यते । स्यदो वेगः । अन्यत्र स्यन्दः ।'. कलकण्ठी— cuckoo. रागानिल... सागरे— in the ocean of love having the waves of yearnings caused by the wind of passion.

PAGE 38. देहज — Cupid. रथचरणजघना— possessed of wheel-like hips. नयेत अकीर्तनीयां दशाम्— shall kill me. In this para there are some final ' म् '-कारs. These व्यञ्जनs (म् कारs) as they stand are labial and these should normally not be found in this Ucchvasa. But Dandin has put them clearly with the intention that with the first letter in a following sentence which is invariably a non-labial, the 'म्' has to be read as a nasal of that class to which the following letter belongs. This means the "dandas" in this para are not strictly full-stops. Mr. Kale actually prints these 'म्'-कारs at the end of different sentences in this para, as anusvaras. We felt that we can keep these ending 'म्'s in print as they are, but explain their existence in the notes, as done here. चन्द्रशाला— a room on the top of a mansion.

PAGE 39. रत्नशैल-Meru रागतरल—(i) flashing with lustre (ii) agitated by passion. जायारहित— persons separated from their wives. श्लेषण— close contact. ललाटलीलायिततिलक— making the Tilaka trees serve as the crestmarks (of the shining forest-regions). ललिता... छत्रे —wherein a golden parasol in the form of a blooming Karnikara flower is taken by the graceful Cupid. दक्षिणदहनसारथि— the southern (Malaya) breeze. कालाण्डज— cuckoo. रक्तरक्ताधरा— armorous ladies. संनाह — preparation. अतिरणा....शालिनि— ' standing out as the first preparer for the battle of sport ' (K). दर्दुरगिरि— A mountain in the southern portion of the Western Ghats. It is often associated with Malaya (represented by the Nilagiri or a southern mountain in the western Ghats). Dardura acc. to Mr. Kale forms the southern boundary of Mysore. Also cp Raghu. IV. 15 (शैलौ मलयदर्दुरौ).

PAGE 40 अनिलाचार्य— The preceptor in the form of the Wind. The wind is often called as the 'Professor of Dance' in Sanskrit Litarature. आलीढ— touched. तरलतरङ्ग— rolling waves

or heaving waves. शृङ्गारहेला— amorous sports आन्ध्र— 'Name of a country, the same as modern Tailangana The mouths of the Godavari were in possession of the Andhras' (K). निरस्तधैर्य— being made lovelorn by the charm of the Princess संजिघृक्षेत्— desi fr सं + ग्रह् 'would like to capture, possess or espouse' गरस— a poison

PAGE 41 संतिष्ठेत—would die अग्रज:— A Brahmin. निकार— insult, affront दत्तसंघर्ष— provoked नरेन्द्रसार्थसंग्रहेण— by the help of several magicians शङ्करनृत्तदेश—cemetary. The s'mas'ana is a favourite resort of Lord S'iva. जरत्साल— old s'ala tree स्कन्धरन्ध्र—hollow in a branch. जटाजालम्— a mass of matted hair. This is the जटाजाल originally of the wicked magician who was killed by our hero It now shall serve a useful purpose of the hero कन्थाचीरसञ्चय— a collection of patched coverlets and rags अतिसंहित— deceived चेलादित्याग— bestowing garments etc किञ्जल्कशकलशार— bright or variegated with bits of pollen.

PAGE 42 स्थण्डिल—alter, raised seat सरहस्य— along with the secret dogma The secret dogma in Vedas are clearly the Upanisads सषडङ्गानि— Along with the six अंगs. The six Angas ('ancillary branches of Vedic study) are शिक्षा (Phonetics), कल्प (Ritual), व्याकरण (Grammar), निरुक्त (Etymology), छन्दस् (Metrics) and ज्योतिष (Astronomy) cp. शिक्षा कल्पो व्याकरणं निरुक्तं छन्दसां चितिः । ज्योतिषामयनं चैव बेदाङ्गानि वदन्ति षट् ॥'— (विष्णुपुराण) or 'शिक्षा कल्पो व्याकरणं निरुक्तं ज्योतिषां गणः । छन्दसां विचितिश्चैव षडङ्गो वेद उच्यते ॥". A study of these six subisidiary works of Vedas is supposed to be undespensable for correct understanding and interpretation of the Vedas. छन्दांसि— lit. 'metres', but here standing for "the collection of verses" represented by the Vedic Hymns. This word is to be distiuguished from the vedanga chandas which deals with metres. एतत्संग्रहेण— by his espousal of. आतङ्क:— disease. नरेन्द्रयन्त्र— magical diagrams or talismans or amulets of magicians— ताराग्रहा:— planets and

evil spirits ; strictly the word would mean ' stars and planets ' ; but we hardly feel the author is making such a geographical distinction ! It is better to take ' ग्रह ' in the sense of an evil spirit . कनक...चेतसः— whose mind was bent on the exorcising of the yaksa, or spirit (dhanadanikara) that had possessed Kanakalekha. क्षत्रियस्य— the reference is to Jayasimha

PAGE 43 संगृह्णन्— winning over अधिगतक्षणः— finding an opportunity स्थानदर्शितज्ञानसन्निधिः— showing on appropriate occasions my (occult) knowledge. निचाय्य— having reflected लीलाञ्चितनीलनीरजदर्शना— possessed of eyes resembling blue lotuses, graceful in their sportive movements निर्निशाकरार्चिषि— void of moon-light. निगीर्ण— swallowed. जलतलनिलीनगाहनीयम्— which could be entered by diving under water. नीरन्ध्रम्— 'having no opening towards water ' Kalé (in annotations), ' compact (hole-less) ' (in translation) छिद्रीकृतान्तरालम्— excavated from within तीर्थसन्निकृष्टम्— close to the flight of steps

PAGE 44 नक्षत्रसन्तानहारयष्टिग्रथितरत्नम्— (the sun who was like) a central gem, strung in a necklace in the form of the galaxy of stars. गन्धहस्तिन्— A scent-elephant ' गन्धप्रधानो हस्ती गन्धहस्ती '. It is an elephant of the best type, whose smell is not tolerated by other elephants and they take to their heels at its sight.' cp. ' यस्य गन्धं समाघ्राय न तिष्ठन्ति प्रतिद्विपाः । स वै गन्धगजो नाम नृपतेर्विजयावहः ॥ ' कनकशैल— The golden mountain, Meru गगनसागरघनतरङ्ग...नक्रम् —who is the one alligator capable of crossing the waves in the form of clouds in the ocean of sky. कार्याकार्यसाक्षिणम्— the witness of all good or bad actions of people cp. ' आदित्यचन्द्रावनिलोऽनलश्च द्यौर्भूमिरापो हृदयं यमश्च । अहश्च रात्रिश्च उभे च संध्ये धर्मोऽपि जानाति नरस्य वृत्तम् ॥ '. सहस्राक्षदिगङ्गना— Lady East, the Eastern direction गैरिकतट— Slopes carrying minerals. साधारणच्छायम्— similar अचलराजकन्यका— Parvati, the daughter of Himalaya कदर्थन— harassment. शङ्करशरीर— a form

of S'iva. (cp श्रुतिविषयगुणा या स्थिता व्याप्य विश्वम्— S'ak I1). संसृष्ट— associated with सन्ध्याङ्गना– Lady of Twilight, Evening personified अचलराज....दिनाधिनाथ— The idea herein is Lady Twilight had associated with the sky (which is a form of Lord S'iva) and was displaying a breast of hers besmeared with red sandal in the form of the ruddy orb of the sun, and naturally this aroused the envy of Parvati, to see her Lord's form half occupied by a rival wife (as suggested by the phrase एकस्तनकलशदर्शनीये). आदिष्टश्च— and he was thus addressed to by me. इह जगति ... सान्निध्यानि — cp 'उद्योगिनं पुरुषसिंहमुपैति लक्ष्मीः ।' 'उद्यमेन हि सिद्ध्यति कार्याणि न मनोरथैः ।' 'साहसे श्रीः प्रतिवसति ।' 'निवसन्ति पराक्रमाश्रया न विषादेन समं समृद्धय. ।'

PAGE 45 आर्चितेन अत्यादरनिचितेन— Those words should go together and be translated as we have done. Kale is not convincing when he takes आर्चितेन (held in high esteem, honoured) as qualifying सच्चरितेन and अत्यादरनिचितेन (filled with great respect) as qualifying जनेन. सततगतीनन्तःसञ्चारिणः— the vital airs, popularly these are known as पञ्च प्राणाः viz. प्राण, अपान, व्यान, उदान and समान. तट....कर्णस्य—तटात् तीरदेशात् स्खलितं पतित यज्जल तेन स्थगितमाच्छादितं यज्जलजषण्डं पद्मसमूहस्तस्य चलितं कम्पित यद्दण्डं नाल तस्य कण्टकाग्रेण कण्टकशिखया दलित विद्धं देहं शरीरं यस्य तथाभूतस्य राजहंसस्य त्रासजर्जरे भयमन्दे रसिते राटिते दत्तौ अर्पितौ कर्णौ येन तादृशस्य जनस्य पुरुषस्य ।' —Bal "As the water rolled over the lotus-plants, it shook their stalks, and frightened the swans as their bodies were pricked by the points of their thorns. नात्यादरनिराकृत-- unceremoniously annihilated.

PAGE 46 जालिकशतं चानाय्य-- This step was necessary to see that there was no submarine danger like crocodiles etc. there. cp. आनायिभिस्तां (सरयूं) अपकृष्टनक्राम् । Rag XVI 55 अतरङ्गनरशतैः-- with hundreds of trustworthly men त्रिंशद्दण्डान्तराले– at a distance (or upto a distance) of thirty dandas (A दण्ड is in length equal to 4 हस्तs; according to some it is equal to 16 हस्तs).

रन्ध्रदर्शनासहै:— incapable of finding any flaw or mischief धरणितलतैतिलगण:-- the Brahmanas (lit the gods on earth.) cp. the word भूदेवा. or भूसुरा: .

PAGE 47 वर्तिका— wick यष्टयग्र...सहस्र refers to torches known as मशाली or पलिते in Marathi सहृतकर्णनासं— 'with his ears and nose filled with water' But still preferable is the meaning given by Kale in notes 'with the holes of his ears and nostrils stopped' We do see divers doing this as a protective measure हास्तिन-- 'the depth of which was an elephant's stature (K) i e elephant-deep But I feel हास्तिनं is a corruption for हस्तिन and has a sense of हस्तिनामिव. Just as an alligator catches hold of an elephant from under water कालदण्ड-- the rod of Yama घट्टन— stroke निर्दयदत्तनिग्रह:— severely belaboured, mercilessly pommelled ततश्चाकृष्य .. निरयासिषम--This incident is similar fo Upaharavarman's personating himself as Vikatavarman (in Das'a) and to the story of Tarunacandra, physician (in Brhatkatha)

PAGE 48 अत्यचित्रीयत-- appeared as extremely wonderful रसनयननिरस्तनिद्रारति:--Kale equates नयन with प्राप्ति and interprets 'With my eyes stripped of the pleasure of sleep owing to the joy I felt then' But we can very well explain the phrase as· रसाद् नयनेभ्य: निरस्ता निद्रारति: यस्य । चन्द्रशेखर--नरकशासन--सरसिजासना-दीनाम्--शिवविष्णुब्रह्मदेवादीनाम् The epithets are used obviously to avoid any labials चन्द्रशेखर is Lord S'iva who carries the crescent moon on his forehead. नरकशासन stands for Lord Visnu who in his incarnation as Krsna killed the demon Narakasura, who was the king of Pragiyotisa सरसिजासन is Lord Brahma, who is born in a lotus from the navel of Lord Visnu It should be noted that the worship and temples of these three gods were in vogue in Dandin's time. The worship of Brahma has gone almost out of vogue later on.

PAGE 49 आदिराजयशासि--The compound may be explained

as आदिराजस्य यशांसि or आदिराजानां यशांसि. In the former case the reference may be to वैवस्वतमनु (cp वैवस्वतो मनुर्नाम माननीयो मनीषिणाम् । आसीन्महीक्षितामाद्यः प्रणवश्छन्दसामिव ॥ —Rag I, 11) or आदिराजो मनुरिव प्रजानाम्— Rama. M. Bh mentions an आदिराज, a son of अविक्षित्–अविक्षितः परिक्षित्तु शम्बलाश्वश्च वीर्यवान् । आदिराजो विरागश्च शाल्मलिश्च महाबलः ॥'. But this king can hardly be intended The Second way of interpretation makes the reference to preceding kings in that line or ancient great kings like Manu, Iksvaku and others. दशनदीधितिलता— streaks of lustre from the (shining) teeth

PAGE 50 बहुश्रुते विश्रुते:— Vis'ruta, the next Kumara to give his narrative, was certainly a very erudite person, as we shall see from the story.

UCCHVASA VIII.

PAGE 51 निष्कलः—an old man वंशनाली--a hollow bamboo-pipe. विदर्भ— A great kingdom in ancient India It extended from Krsna to Narmada and covered portions of Bombay Maharastra, Madhyaprades'a and Hyderabad Its capital was Kundinapura on the banks of river Varada (=Wardha) That city is identified with modern Beder or Kundapur.

PAGE 52 उदग्र— eminent. उत्थानशील— industrious शास्त्रप्रमाणः— follower of S'atras, defender of the faith. शक्यभव्यकल्पारम्भी—one who undertook works that were practical and beneficial प्रभावयिता— promoter अवितृष्णः— ever thirsting (i e eager) for. अतिनदीष्णः—a great expert. नेदिष्ठ--well versed in (lit. nearest) धर्मार्थसंहिताs— works on religion and polity सर्वाध्यक्षाणाम्— of all the departmental heads or superintendents कृतकर्मन्— one who has rendered service cp. क्रियापवर्गेष्वनुजीविसात्कृताः कृतज्ञतामस्य वदान्ति सम्पद. ।—Kir I 14 दैवमानुषीणामापदाम्— The दैवी आपद्s and मानुषी आपद्s refer respectively to god-made and man-made calamities Kamandaka enumerates these as

follows — 'हुताशनो जल व्याधिर्दुर्भिक्ष मरण तथा । इति पञ्चविधं दैवं मानुष व्यसन ततः ॥ आयुक्तकेभ्यश्चौरेभ्यः परेभ्यो राजवल्लभात् । पृथिवीपतिलोभाच्च नराणां पञ्चधा मतम् ॥' Thus the दैवी आपद्s are such as fire, flood, disease, famine, death &c, while the मानुषी आपद्s are such as (corrupt) state-officers, thieves, enemies, favourites of kings, and the greed of the king himself षाड्गुण्योपयोगनिपुण—skilled in the use of six gunas or expedients of state-craft. These six गुणs are — (1) सन्धि (Alliance), (2) विग्रह (War), (3) यान (March), (4) आसन (or स्थान) (Remaining entrenched, lying in wait), (5) द्वैध or द्वैधीभाव (i Duplicity ii opening two fronts) & (6, सश्रय– Resorting for succour or help to strong friendly king. Apropos this cp Kau Artha VII 1 —Yaj I 34 Also cp M S VII 160 मनुमार्गेण—चातुर्वर्ण्यस्य— he who guided the four Varnas according to the path laid down by Manu Here Manu may be referring to first great law-giver Manu or the first king Manu Manu's norm was a standard of achievement for kings cp. रेखामात्रमपि क्षुण्णादामनोर्वर्त्मनः परम् ।' न व्यतीयु प्रजास्तस्य नियन्तुर्नेमिवृत्तयः ॥ – 'Rag. I. Also cp Kir I 9 (. मानवीमगम्यरूपां पदवीं प्रपित्सुना &c) पुण्यश्लोक – of holy or auspicious name or fame पुरुषायुषम– the full span of human life i e one hundred years (cp शतायुर्वै पुरुष .). 'A final अ is added to आयुस्— when preceded by पुरुष etc , by अचतुरविचतुर ... निःश्रेयसपुरुषायुषद्व्यायुषत्र्यायुष .. ।— Pan V 4 77 अगण्यतामेषु— died तदायतिः— his successor (तस्मादायतिर्यस्य) or who succeeded to his power or prosperity (तस्मादायतिर्यस्य) or whose prowess equalled his (तस्य इव आयतिर्यस्य) दण्डनीति—The science of Polity, Politics, Governance or Statecraft. One the four Vidyas according to Kautilya cp 'आन्वीक्षिकी त्रयी वार्ता दण्डनीतिश्चेति विद्या. । ....चतस्र एव विद्या इति कौटिल्य. ।' Kau Arth I 1 आत्मसम्पद्— personal

PAGE 53 कलासु नृत्यगीतादिषु— The reference is obviously to the traditional sixty- four arts These are (1) गीत— Vocal music

(2) वाद्य— Instrumental music (3) नृत्य— dance (4) आलेख्य— Painting etc. cp. वात्स्यायन's कामसूत्र III 16. व्यायामिकीविद्या— Physical culture Also cp. वात्स्यायन's कामसूत्र III 16. आत्मसंस्कार cp Kir II 6, कामन्दकीयनीति–I 28—31 योगक्षेमाराधनाय- Acquisition of things unacquired is योग and protecting things acquired is क्षेम. योगक्षेम then comes to have a general sense of 'welfare' A king has to look after the welfare of his subjects. आगमदीप— The lamp of S'astra (here specially the नीतिशास्त्र or Political Science) लोकयात्रा— worldly life अप्रतिहतवृत्ति— unimpeded in its activity. तेन हीन .... असामर्थ्यात् cp. 'अनेक-संशयोच्छेदि परोक्षार्थस्य दर्शकम् । सर्वस्य लोचनं शास्त्रं यस्य नास्त्यन्ध एव सः ॥'. आगमय – study, master तदर्थानुष्ठानेन— by carrying out its precepts

PAGE 54 आवर्जितशक्तिसिद्धि— Having attained the (three) regal powers. The three powers of a ruler are (1) प्रभुशक्ति or प्रभावशक्ति— the Power arising from the royal authority in virtue of a rich treasury and good government (2) मन्त्रशक्ति— the Power arising from good counsel and (3) उत्साहशक्ति— the Power arising from the personal enthusiasm of the king. cp 'शक्तिस्त्रिविधा, ज्ञानबलं मन्त्रशक्तिः, कोषदण्डबलं प्रभुशक्तिः, विक्रमबल-मुत्साहशक्तिः ।' —Kau Artha. VI 2. प्रसादवित्तः— One who is known to be a royal favourite वाद्यs— musical instruments are of four types (i) तत or stringed like a lute etc (ii) आनद्ध or covered by skin etc. like a tabor etc (iii) सुषिर or wind-instrument like a flute etc and (iv) घन or solid one to be struck like cymbals etc. (cp. Amara I 7 4) अबाह्य— skilled, expert. उच्चावचैः – high and low (उदक् च अवाक् च उच्चावचम्; irregularly formed). मुण्डयित्वा—The reference is to the initiatory rite at the Agnistoma sacrifice, where the Yajamana is subjected to the rites mentioned in this sentence.

PAGE 55 पाषण्डिनः— पाषण्डिन्s or पाखण्डिन्s are heretics These are the anti-Vedic non-brahmanical sects like Buddhists,

Jainas, Lokayatas and others The word is explained in various ways (1) पाषण्डः=पाखण्डः (पां त्रयीधर्मं खण्डयति इति) cp. 'पालनाच्च त्रयीधर्मः पाशब्देन निगद्यते । तं खण्डयन्ति ते यस्मात्पाखण्डास्तेन हेतुना ॥' (ii) पापं सनोति सनति वा इति पाषण्डः, one who incurs sin due to his heterodoxy (पृषोदरादि form). पटुजातीयः— a clear or shrewd person काकिणी and कार्षापण refer to two coins cp. 'काकिणी विंशद्वराटका' । 'वराटकानां दशकद्वयं यत्सा काकिणी' इति भास्कराचार्यः। कार्षापणलक्षणम् । 'कार्षापणस्तु विज्ञेयस्ताम्रिकः कार्षिकः पणः' इति मनुः । (भूषणा). Also cp. 'कार्षापणः कार्षिके स्यात्पणषोडशकेऽपि च' इति विश्वः । (पदचन्द्रिका). A काकिणी is equal in value to twenty cowries Acc. to Bal, it is equal to ¼ पण. A कार्षापण acc to Bal and विश्व is equal to 16 पणs. This is a copper coin ननु चतस्र.... दण्डनीतिरिति cp "आन्वीक्षिकी .. विद्यात्वम् ।"—Kau. Arth I 1 त्रयी— The triad of Vedas viz ऋग्वेद, यजुर्वेद and सामवेद (The अथर्ववेद was added later on) वार्ता— cattle--breeding, agriculture and trade आन्वीक्षिकी—Philosophy दण्डनीति— Science of governance About this last one Kamandaka observes एकैव दण्डनीतिस्तु विद्येत्यौशनसाः स्थिताः । तस्यां तु सर्वविद्यानामारम्भाः संप्रतिष्ठिताः ॥— Kam Ni II 5 Kautilya, however, emphasizes, the importance of all the four Vidyas Kautilya's definitions of these four Vidya's are (i) सांख्यं योगो लोकायतं चेत्यान्वीक्षिकी (ii) सामर्ग्यजुर्वेदास्त्रयस्त्रयी (iii) कृषिपाशुपाल्ये वणिज्या च वार्ता & (iv) आन्वीक्षिकी-त्रयीवार्तानां योगक्षेमसाधनो दण्डः, तस्य नीतिः दण्डनीतिः । . Kamandaka emphasises the importance of these thus 'आन्वीक्षिक्यामात्मविज्ञानं धर्माधर्मौ त्रयीस्थितौ । अर्थानर्थौ तु वार्तायां दण्डनीतौ नयानयौ ॥' इति । इयमिदानीं...संक्षिप्ता—This Dandaniti has been epitomised in 6000 s'lokas by Acarya Visnugupta (i e Kautilya or Canakya) for the sake of Maurya (Candragupta) The reference here is to the famous अर्थशास्त्र composed by कौटिल्य alias चाणक्य alias विष्णुगुप्त. He was a great genius, scholar, teacher, politician, author and minister rolled into one He uprooted the nine Nandas and installed Candragupta Maurya on the throne of Pataliputra and became his Chief Minister He wrote the Arthas'astra for the

edification of Chandragupta His work has been drawn upon heavily by all later writers on Arths'astra. His date is approximately the first quarter of the 4th Century B C The Arthas'astra is a work in prose, interpersed with verses and in counting the श्लोकसंख्या of the prose portion 32 letters are to be taken to form one s'loka अभिगत....देयम्– cp Kam Ni VII

PAGE 56 उत्थितेन च &c—" Here follows a satirical description of the appropriation of the royal day and night, divided each into eight portions. A more grave account of them is to be found in the books of law, as the मिताक्षरा. See also Vik. Act II sc 1 "—Wilson It should be noted that Dandin has followed the original Arthas'astra very closely in detailing the timetable of the king, and he seems to be very closely acquainted with the the Arthas'astra, as this entire ucchvasa would show. Profuse comparative citations given by us in these notes would easily bear this out We have given in 'Appendix A' the relevent extract in full from Kautilya's Arthas'astra आयव्ययजातम्— statement of income and expenditure. अध्यक्ष in. कौ. अ. अध्यक्ष means a Superintendent of a particular department चत्वारिंशत....त्रिकल्पयितारः The आहरणोपायs are modes or ways of defrauding cp तेषां हरणोपायाश्चत्वारिंशत् । Kau. II 8 विकल्पयितारः— They manipulated these into. प्राड्विवाक– 'judge or magistrate'. प्राट् च विवाकश्च प्राड्विवाकौ प्रश्नविवेकौ अस्य स्तः इति । 'विवादानुगतं पृष्ट्वा पूर्ववाक्यं प्रयत्नतः । विचारयति येनासौ प्राड्विवाकस्ततः स्मृतः ।.' (K) पापेन....योजयन्ति cp. Mr. IX 41. अन्धःपरिणामः—digestion of food. विषभयं cp. Kam Ni. VI 9 (याने शय्यासने पाने भोज्ये वस्त्रे विभूषणे । सर्वत्रैवाप्रमत्तः स्याद्वर्जेत विषदूषितम् ।।). मध्यस्था इव— (impartial) like neutrals (Acc. to Bhusana 'like pleaders' cp. मध्यस्थायिनः। भाषया 'वकील' पदवाच्याः ।).

PAGE 57. स्वपरमित्र—उपजीवन्ति— 'They live upon i. e. enrich themselves by getting money and other objects they seek from the members of their own party, the party of the enemy

and of the allies or friends '(K) बाह्य and आभ्यन्तर कोपs— unrest externally amongst border-kingdoms, forest-tribes etc and internally amongst ministers, army, courtiers etc cp. Kam. Ni XVI 19--21 षष्ठ—cp. 'षष्ठे काले त्वमपि दिवसस्यात्मनश्छन्दवर्ती'— Vik तिस्रस्त्रिपादोत्तरा नाडिकाः— Three and three quarter Nadikas (3¾ नाडिकाs). नाडिका is a period of time equal to either (i) 1½ hours or (ii) 24 minutes (= a घटिका). Artha seems to be undecided on this point In कौ. अ. II 20 we get a technical definition of Nalika acc to which 'A नालिका is a period of time taken by one आढक of water to pass through the aperture of a vessel, the aperture being of particular dimensions viz. having a diameter as that of a golden wire four अङ्गुलs long and four माषs in weight' चतुरङ्गबल— The four divisions of army are represented by रथs (chariots), हस्तिन्s (elephants), अश्वs (cavalry) and पादातs (infantry men). प्रणिधि — spy, agent. श्रोत्रिय— A learned Brahmin cp 'जन्मना ब्राह्मणो ज्ञेय. संस्काराद्द्विज उच्यते। विद्यया याति विप्रत्वं त्रिभि' श्रोत्रिय उच्यते ॥

PAGE 58 स्वस्त्ययन--a rite of blessing one and averting evil.

PAGE 59 यावता च .. सिद्धः— How far the worldly affairs can go on without polity can be seen from the worldly life itself. (The world goes on well without Polity) If we take the v. l. यावता च नयेन विना न याति etc, it means 'that much of policy, without which the world cannot proceed, is learnt from the worldly experience itself.' अरिषड्वर्ग—The group of six enemies. काम (Passion), क्रोध (Anger), लोभ (Greed), मोह (Infatuation). मद Pride), and मत्सर (Envy) सामादिरुपायवर्गः—The four means of statecraft are साम (conciliation), दान (gifts), दण्ड (punishment) and भेद (creating dissensions) मन्त्रिबक— Cunning counsellors. शुक्र— Also called उशनस् is a famous writer on Polity. He is identified with दैत्यगुरु शुक्राचार्य. आङ्गिरस— Another famous writer on नीतिशास्त्र or राजनीति, ज्योतिःशास्त्र and also writer of स्मृति. विशालाक्ष— 'Name of S'iva as an author of a S'astra' बाहुदन्तीपुत्र— 'son of Indra (बाहुदन्तिन्), name of Jayadatta,

author of a तन्त्र. The two are referred to as writers on नीति by Kautilya cp कौ. अ. IV p 13 (Mysore Edn). पराशर—A famous स्मृतिकार.

PAGE 60 अयातयाम— fresh. अपरिमाणा— immeasurable तन्त्रावाप— 'तन्त्रं स्वराष्ट्रचिन्ता स्यादावापस्त्वरिचिन्तनम् ।' इति कोशः। तन्त्रावाप thus means consideration of State Policy with reference to Home and Foreign affairs पानगोष्ठी— drinking parties पञ्चाङ्गस्पृष्टभूमिः— touching the ground with five limbs viz two hands and the head

PAGE 61. एषु दिनेषु— in the next few days. अचित्तज्ञ— not knowing the king's mind, lacking insight. अक्षिगत. -an eye-sore, an object of hatred आसन्नकार्यs—works at hand or private affairs

PAGE 62 मत्समानदोषान् may be split as मत्+समान + दोषान् or मत् + समान् + अदोषान्. सत्यमाह चाणक्य— The reference is to the following sentences fr कौ. अ. Prak 92 'अप्रिया अपि दक्षा स्युस्तद्भावाद्ये बहिष्कृताः ।' & 'अनर्थाश्च प्रिया दृष्ट्वा चित्तज्ञानानुवर्तिन' अश्मक— This country has been variously identified (1) It is said to be an old name of Travancore (2) Acc. to Varahamihira the As'makas were inhabitants of Northern India (3) Acc. to Mark Collins it was a region on the banks of Godavari, near the source of the river. स्तम्भितपिशुनजिह्वः— controlling my wicked tongue (obviously said with sarcasm) The alternate meaning proposed by Kale 'putting a check on the tongue of wicked men' hardly seems reasonable For he has been unable to control the wagging tongue of Viharabhadra already !

PAGE 63. पितृनिर्वासितो नाम भूत्वा— 'being apparently banished by his father' चारण— minstrels. शिल्पकारिणी— a dancing-girl व्यसन—cp 'स्त्रियोऽक्षा मृगया पानं वाक्पारुष्यार्थदूषणे । दण्डपारुष्यमित्येतन्महाव्यसनसप्तकम् ॥' इति वैजयन्ती । देव यथा मृगया etc —S'ak. II 4 & 5 Also cp. Ragh IX 49 अनवस्थान—uncertainty.

PAGE 64 अविधेयत्वम्— non-subservience to अमर्ष— high-spirited-ness cp Kir I 33

Page 65. संविभाग—sharing (booty) संवर्गण—increasing. भयार्तिहरण—removal of the sense of fear and pain (Drink is beneficial to war since it removes feelings of fear and pain from a soldier's mind). वाक्पारुष्यं etc.—This sentence mentions the remaining three व्यसनs which are not yet discussed viz. वाक्पारुष्य, दण्डपारुष्य and अर्थदूषण. वाक्पारुष्य is harshness of word; दण्डपारुष्य harshness in punishment and अर्थदूषण is explained as 'अदानमादानं विनाशः परित्यागश्चार्थस्येत्यर्थदूषणम्—'—Kau. Artha. VIII 3, 129. तन्त्राध्यक्षाः—The heads of different departments. स्वानि कर्मफलान्यभक्षयन्—misappropriated the revenue of their departments cp. "राजानमुत्तिष्ठमानमनूत्तिष्ठन्ते भृत्याः। प्रमाद्यन्तमनुप्रमाद्यन्ति। कर्माणि चास्य भक्षयन्ति। द्विषद्भिश्चातिसन्धीयन्ते। तस्मादुत्थानमात्मनः कुर्वीत।"—Kau. Artha I 19. विटविधेयतया—(i) by the subservience of the king to his parasites (ii) by the folly of his parasites.

Page 66. अपाचरत्—dallied with. घातृगण — paramours. परोपजापाः—enemy intrigues मृगयुवेष—Dresses of hunters. अद्रिद्रोणीः—mountain-valleys अनपसारमार्गाः—having no exit.

Page 67 अग्निविसर्ग—setting fire. तट—precipice. प्रदर—crevice. पणबन्ध—wager.

Page 68 योगनारी—a beutiful woman who entices a person and brings about his destruction, *or* a lady who is fed on particular things so that a contact with her leads to decay (consumption) or death. अकीर्तनीयैः प्रमापणैः—ignomious murderings. वानवास्य—Vanavāsī was one of the seats of the Kadamba Kings in the sixth and seventh centuries and in the modern Vanavāsī in North Canara (Mr. Agashe) Acc to some the city was in the Sunda district It is the Banavāsī of Ptolemy.

Page 69. अश्मकेन्द्रः—Vasantabhānu कुन्तलपति—' Kuntala was the name of the country to the north of Chola. Its capital was Kalyān or Kallian-Doorg. According to Mr. Vincent Smith, Kuntala was the country between the Bhīmā and the Vedavatī, bounded on the West by the Ghats including S'imoga, Chitaldroog, Bellary, Dharwar and Bijapur and the adjacent parts. *Early History*, p 148' (K). मुरलेश—The lord of Keralas (sometimes called Muralās too) Muralā is the principal river of Keralas Kerala is theo country occupying the strip of land between the Western Ghats

and the sea, north of Kāverī, comprising of Malbar and Canara approximately. ऋषीकेश—lyrd of Ṛṣikas, another country in Southern Indian ऋषीक (at times called ऋचीक) is mentioned in Rāmāyaṇa IV 41, M Bh. भीष्मपर्व XI 5-56 and बृ. सं. XIV 15. कोङ्कण—The Konkan, also know as Aparānta, represented by Ratnagiri, Kolaba and Thana districts. नासिक्य—Another southern country mentioned in बृ. सं. XIV 13 and identified by some with present Nasik on the Godāvarī.

Page 70. मौलैः—hereditary ministers माहिष्मती—The capital of Haihayas or Kālacūris whose territory lay north of Narmadā between the Vindhya and Ṛkṣa mountains. The place is identified by colonel Tod with the village of Chūli Maheswar. Māhismati was the capital of कार्तवीर्यार्जुन. भर्तृद्वैमातुर—step-brother of the king.

Page 71. सस्वजे—this use of perfect in first person is a grammatical inadvertence.

Page 72 मृगयु—hunter अपलोमत्वचः—the hair and skin of which were removed. क्लोम—the lungs or entrails.

Page 73. अभिपत्स्यति—will approach her (with carnal desire) The form should be Paras.

Page 74. कापालिक—A skull-bearer. A follower of a certain S'aiva sect carrying skull as a begging bowl. The Kāpālikas were known for wierd practices for attaining miraculous powers. रेवा—Narmadā

Page 76 मात्राः—Possessions, chattel. करणानि—physical feats. उत्क्रोश—osprey. 'जीव्याद्...वसन्तभानुः'—This shout was raised obviously to implicate Vasantbhānu in the murder and set the enemy on the wrong track.

Page 79. भद्राकृतम्—'Shaved (for of an auspicious purpose)' —K शक्तित्रय—see notes earlier अत...उपकरोति—Here we have a रूपक of a tree on statecraft (नय). The various technical terms can be thus explained ;— (i) पञ्चाङ्गमन्त्र—'सहायाः, साधनोपायः, विभागो देशकालयोः । विपत्तेश्च प्रतीकारः, सिद्धिः, पञ्चाङ्गमुच्यते ॥' (कामन्दकः). Mallinātha commenting on Ki. II 12 says. 'कर्मणामारम्भोपायः, पुरुषद्रव्यसम्पद्, देशकालविभागः, विनिपातप्रतीकारः, कार्यसिद्धिश्चेति पञ्चाङ्गानि ।' He quotes Kām. also as quoted just above. The five constituents of statecraft are (i) allies (ii) means of operation (iii) proper

time and place (iv) warding off of obstacles and (v) accomplishment of the desired objective. द्विरूपप्रभाव—cp द्विरूपप्रभावोऽर्थानां पुरुषाणां च समृद्धिः ।—पदचन्द्रिका. It means (i) abundance of men and (ii) abundance of material. चतुर्गुणोत्साह—The four divisions of उत्साह are either the four उपायs (साम, दान, दण्ड & भेद) or the exertion of mind, speech, body and action. द्विसप्ततिप्रकृतयः—Acc. to ancient Indian Polity, the राजमण्डल consisted of 4 मूलप्रकृतिs [(1) विजिगीषु (2) शत्रु (3) मध्यम (4) उदासीन], 8 शाखाप्रकृतिs [(1) मित्र (2) अरिमित्र (3) मित्रमित्र (4) अरिमित्रमित्र (5) पार्ष्णिग्राह (6) आक्रन्द (7) पार्ष्णिग्राहासार (8) आक्रन्दासार] and 60 द्रव्यप्रकृतिs [made of 5 द्रव्यप्रकृतिs of each of the twelve—4 मूलप्रकृतिs + 8 शाखाप्रकृतिs] = 72 प्रकृतिs. The five द्रव्यप्रकृतिs are (1) अमात्य (2) राष्ट्र (3) दुर्ग (4) अर्थ and (5) दण्ड. cp. M S. VII 155-157. and Kām Ni XII 25 षड्गुणकिसलयः—The six guṇas viz सन्धि, विग्रह, यान, आसन, द्वैध and सश्रय as annotated earlier. शक्तिसिद्धिपुष्पफलश्च—there are three शक्तिs and three सिद्धिs cp. "शक्तिस्त्रिविधा, ज्ञानबलं मन्त्रशक्तिः, कोषदण्डबलं प्रभुशक्तिः, विक्रमबलमुत्साहशक्तिः"—Kau Arth VI 2 'एवं सिद्धिस्त्रिविधैव । मन्त्रशक्तिसाध्या मन्त्रसिद्धिः, प्रभुशक्तिसाध्या प्रभुसिद्धिः, उत्साहशक्तिसाध्या उत्साहसिद्धिरिति । Kau. Arth VI 2 cp. S'is'u II 26. For a similar description of a नयवनस्पति cp Mu V 1, 'सखेत्वन्नीतिपादपस्य पुष्पमुद्भिन्नम् ।'—Mālav I and Kām. Ni VIII 42 (अष्टशाखं चतुर्मूलं षष्टिपत्रं द्वये स्थितम् । षट्पुष्पं त्रिफलं वृक्षं यो जानाति स नीतिवित् ॥) कोसलाभिजन hailing from Kosala. Kosala 'is a country on the S'arayū river, having Ayodhyā for its capital. The name is variously applied to other countries in the east, and in the south, and in the Vindhya mountains. It probably widened with the dominions of its rulers, and part of Birar is called Dakṣiṇa-Kosala, the southern Kosala (Dowson)

Page 80. मायापुरुष—an imposter or deceitful person भुजङ्ग—a serpent, a gallant. अभ्यमित्रीण—capable of defeating his enemies. चिरबिल्वद्रुम :—a poisonous tree i. e. a destroyer उपधा—test.

INDEX TO NOTES.

Sanskrit-English-Marathi-Kannada Word-Index.

P. 1 **अतिमुक्त**—A kind of creeper also known as **माधवी-कुसरी किंवा कस्तुरमोगरा**—ಕಸ್ತೂರಿಮಲ್ಲಿಗೆ. **वीणा**—The Indian lute—**वीणा**—ವೀಣೆ. **परिवादिनी**—A lute of seven strings—**सतार**—ಸತಾರ.

P. 2 **प्रतिशायित**—One who lies down without food before a deity to secure his desired object—**वरप्राप्त्यर्थ देवासमोर उपाशी बसलेला; धरणें धरून बसलेला**—ವರಪ್ರಾಪ್ತಿಗಾಗಿ ದೇವರೆದುರು ಉಪವಾಸ ಕುಳಿತವ; ಧರಣಿ ಕುಳಿತವ **कृत्तिका**s—The third of the 27 lunar mansions or asterisms, consisting of six stars, the Pleiades—**नक्षत्रमालेंतील तिसरें नक्षत्र हें सहा तार्‍यांचा एक पुंज आहे**—ನಕ್ಷತ್ರ ಮಾಲೆಯಲ್ಲಿಯ ಮೂರನೆಯ ನಕ್ಷತ್ರ; ಇದು ಆರು ತಾರೆಗಳ ಒಂದು ಪುಂಜವಾಗಿದೆ **कन्दुकनृत्य**—A dance with a ball—**चेंडूनें खेळत खेळत करावयाचा एक नृत्यप्रकार**—ಚೆಂಡಿನಾಟದಿಂದ ಮಾಡುವ ಒಂದು ನೃತ್ಯಪ್ರಕಾರ **धात्रेयिका**—A foster-sister; The daughter of a nurse or wet-nurse—**दाईची मुलगी**—ದಾದಿಯ ಮಗಳು. **नूपुर**—An anklet, an ornament for the feet—**पैंजण, वाळा**—ನೂಪುರ, ಕಾಲಗಡಗ, ಅಂದುಗೆ.

P. 3 **वेश**—The class of prostitutes—**वेश्याजन**—ವೇಶ್ಯಾಜನ.

P. 4 **रङ्गरत्नपीठ**—A be-jewelled dancing stage—**रत्नजडित नृत्यस्थान—किंवा रंगमंच**—ರತ್ನಖಚಿತ ನೃತ್ಯಭೂಮಿ ಇಲ್ಲವೆ ರಂಗಮಂಟಪ. **चित्रीया**—Wonder—**विस्मय**—ಆಶ್ಚರ್ಯ, ವಿಸ್ಮಯ. **पुरातन पुमान्**—The Ancient Man i. e Lord Visṇu—**पुराणपुरुष श्रीविष्णु**—ಪುರಾಣಪುರುಷನಾದ ಶ್ರೀವಿಷ್ಣು

P. 5 **चूर्णपद**—A particular type of dance in which there is a regulated forward and backward movemeet—**मागें व पुढें लयबद्ध गतीनें नृत्यसंचाराचा एक प्रकार**—ಲಯಬದ್ಧ ಗತಿಯಿಂದ ಮುಂದಕ್ಕೆ ಹಾಗು ಹಿಂದಕ್ಕೆ ಚಲಿಸುವ ಕುಣಿತದ ಒಂದು ರೀತಿ. **गीतमार्ग**—A variety of a dance wherein after striking the ball, the dancer takes ten steps before he catches it again—**चेंडू एकदां वर उडविल्यावर तो परत पडेपर्यंत दहा पावलें टाकून तो परत हातीं घेण्याचा एक नृत्यावयव**—ಚೆಂಡನ್ನು ಮೇಲಕ್ಕೆ ತೂರಿ ಅದು ಮರಳಿ ಬೀಳುವ ಮುನ್ನ ಹತ್ತು ಹೆಜ್ಜೆಯಿಟ್ಟು ಅದನ್ನು ಹಿಡಿಯುವ ಒಂದು ನೃತ್ಯದ

ಪ್ರಕಾರ. **अनेककरणमधुरम्**—Charming on account of the several modes of dancing—विविध प्रकारच्या नृत्याङ्गांनीं मनोहारी—ಹಲವು ತೆರನಾದ ನೃತ್ಯಾಂಗಗಳಿಂದ ಮನೋಹರವಾದ.

P. 6 **पञ्चबिन्दुप्रसृत**—A particular part of the Kanduka-nrtya wherein the dancer strikes the ball five times in quick succession—नृत्य चालू असतां चेंडू पांच वेळां अतित्वरित आपटून त्याला उशा घेण्यास लावणें—ಚೆಂಡನ್ನು ಐದು ಸಲ ಅತಿ ಶೀಘ್ರವಾಗಿ ನರ್ತಕನು ಪುಟಿಸುವ ಕಂದುಕನೃತ್ಯದ ಒಂದು ಭಾಗ. **गोमूत्रिकाप्रचार**—Very quick movements on the part of the dancer, which movements resemble flashes of lightning—विजेच्या चपळाईनें अंग लववून केलेला एक नृत्यप्रकार—ಮಿಂಚಿನ ಸೆಳೆತದಂತೆ ಮೈಯನ್ನು ಮಣಿಸಿ ಮಾಡುವ ಒಂದು ನೃತ್ಯಪ್ರಕಾರ **रत्नमेखला**—A jewelled girdle—रत्नजडित कमरपट्टा—ರತ್ನಖಚಿತ ಕಟಿಬಂಧ, ಒಡ್ಯಾಣ

P. 7 **त्रिक**—(i) The lower part of the spine, the part about the hips (ii) The part between the shoulder-blades—माकडहाड, दोन खांद्यामधील भाग—ಬೆನ್ನುಹುರಿಯ ಕೆಳಭಾಗ; ಹೆಗಲುಗಳೆರಡರ ನಡುವಿನ ಭಾಗ. **कर्णपूरकनकपत्र**—The golden pendant of an earring—कर्णभूषणांतील सोन्याचें पान—ಕಿವಿಯ ಆಭರಣ (ಲೋಲಕ) ದಲ್ಲಿನ ಬಂಗಾರದೆಲೆ **पत्रभङ्ग**—Drawing lines or figures of painting on the face and person with fragrant and coloured substances such as musk, saffron sandal-juice, yellow pigment etc. as a mark of decoration—अंगावर सुगंधी द्रव्यानीं काढलेली सौंदर्यवर्धक वेलबुट्टी—ಮೋರೆ ಮತ್ತು ಶರೀರದ ಮೇಲೆ ಕಸ್ತೂರಿ, ಶ್ರೀಗಂಧ ಮೊದಲಾದ ಸುಗಂಧ ದ್ರವ್ಯಗಳಿಂದ ತೆಗೆದ ಚಿತ್ರಾಕೃತಿ ಇಲ್ಲವೆ ರೇಖೆಗಳು.

P. 8 **अञ्जन**—Magic ointment (The word is generally used in the sense of 'collyrium', 'ointment' or 'salve')—जादूचे अंजन (हा शब्द साधारणत· 'काजळ', 'सुरमा' याअर्थीं वापरतात)—ಇಂದ್ರಜಾಲದ ಅಂಜನ (ಈ ಶಬ್ದವನ್ನು ಸಾಮಾನ್ಯವಾಗಿ 'ಕಾಡಿಗೆ', 'ಮುಲಾಮು' ಈ ಅರ್ಥದಲ್ಲಿ ಉಪಯೋಗಿಸುತ್ತಾರೆ).

P. 9 **शम्बरद्विद्**—Cupid (lit. the enemy of demon S'ambara)—शम्बरदैत्याचा वैरि म्ह. मदन—ಶಂಬರನೆಂಬ ದೈತ್ಯನ ವೈರಿ;

ಶಾಮು; ಮದನ. उपकार्या—A royal house, palace, a royal tent, terrace, tent—राजवाडा, राजतबू, गच्ची, तंबू—ಅರಮನೆ, ರಾಜಗೃಹ, ಅರಸನ ಡೇರೆ, ಮಾಳಿಗೆ, ಡಂಬು.

P. 10 कुब्जा—A hump-backed maid-servant—कुबडी दासी—ಡೂಗ ಪರಿಚಾರಿಕೆ; ಗೂನುಬೆನ್ನಿನ ದಾಸಿ. वहित्रम्—A raft, float, boat, vessel—होडी, गलबत, जहाज—ತೆಪ್ಪ, ದೋಣಿ, ಹರಗೋಲು. मद्गु—A kind of galley or vessel of war—लढाऊ जहाज—ಯುದ್ಧನಾಕೆ. पोत—A ship, raft, boat—नौका—ಹಡಗ, ನಾಕೆ.

P 11 सांयात्रिक—Fellow-traveller—सहप्रवासी — ಸಹಪ್ರಯಾಣಿಕ; ಜೊತೆ ದಾರಿಕಾರ. किलकिलारव—A chattering noise—आवाज, ओरड, आरडाओरड, कलकलाट—ಸದ್ದು, ಗುಲ್ಲು, ಗದ್ದಲ, ಕಲಕಲ ಸದ್ದು कन्दमूलफलानि—Bulbs, roots and fruits—कन्द, मुळे व फळें—ಗಡ್ಡೆ, ಬೇರು ಮತ್ತು ಹಣ್ಣುಗಳು. गन्धपाषाण—Benzoin, sulphur—शिलाजित, गन्धक—ಸಾಂಬ್ರಾಣಿ, ದೇವಧೂಪ; ಗಂಧಕ.

P. 12 उपत्यका—A land at the foot of a mountain, low-land—पर्वताच्या पायथ्याजवळची जमीन—ಗುಡ್ಡದ ಅಡಿಯಲ್ಲಿರುವ ನೆಲ. चन्द्रक—A circular spot (such as is made on water by an oily substance)—पाण्यावरील तेलकट पदार्थाची चंद्राकृति—ಸ್ನಿಗ್ಧ ಪದಾರ್ಥದಿಂದ ನೀರಿನ ಮೇಲೆ ಉಂಟಾಗುವ ವರ್ತುಲಾಕೃತಿ. पद्मराग—Ruby—माणिक—ಮಾಣಿಕ್ಯ.

P. 13 नगर—A town, a city—शहर, नगर—ಶಹರು, ಪಟ್ಟಣ, ನಗರ. ग्राम—A village, a hamlet—गांव, खेडें—ಹಳ್ಳಿ, ಕೊಂಪೆ. खर्वट—A market-town; a village at the foot of a mountain—बाजाराचें शहर; पर्वताजवळील खेडें—ಸಂತೆಯ ಊರು; ಪರ್ವತದ ಹತ್ತಿರವಿರುವ ಹಳ್ಳಿ. पुटभेदन—A trading town or city—व्यापारी शहर - ವ್ಯಾಪಾರಿ ಪಟ್ಟಣ

P. 14 उद्रिक्तधातु—Having profuse virility or semen—वीर्यातिशयानें युक्त—ವೀರ್ಯಾತಿಶಯದಿಂದ ಕೂಡಿದ. रिरंसा—Desire of sexual union, lustfulness—रममाण होण्याची इच्छा, कामेच्छा—ಸಂಭೋಗಾಪೇಕ್ಷೆ, ಕಾಮೇಚ್ಛೆ.

P. 15 सार्थ—Caravan of traders—व्यापाऱ्यांचा तांडा—ವ್ಯಾಪಾರಸ್ಥರ

ತಂಡ. **चित्रवध**—A death by torture—हालहाल करून मारणें—ಚಿತ್ರಹಿಂಸೆ, ಪರಿಪರಿ ಪೀಡೆಯಿಂದ ಕೊಲ್ಲುವದು. **श्वभ्यः पाचिका**—Lit. 'a dog-feeder', the word means 'an outcaste', or 'Caṇḍāla' generally—जातिबाह्य, चांडाल—ಜಾತಿಭ್ರಷ್ಟ, ಚಾಂಡಾಲ.

P. 16 **कार्तान्तिक**—An astrologer, fortune-teller—ज्योतिषी-ಜೋಯಿಸಿ, ಜೋಯಿಸ. **शालिप्रस्थ**—A pratha-ful of paddy. (prastha is a measure)—एक प्रस्थ भात (धान्य). (प्रस्थ हें एक शेर, किंवा पायली सारखें माप होतें)—ಒಂದು ಪ್ರಸ್ಥ ಭತ್ತ (ಧಾನ್ಯ). (ಪ್ರಸ್ಥವೆಂಬುದು ಒಂದು ಸೇರು ಇಲ್ಲವೆ ಸೊಲಿಗೆಯಂತಹ ಅಳತೆಯಾಗಿತ್ತು.) **लक्षणज्ञः**—Able to interpret or explain marks (as on the body)—(शरीरावरील) शुभाशुभ चिन्हें जाणणारा—(ಶರೀರದ ಮೇಲಿನ) ಶುಭಾಶುಭ ಚಿಹ್ನಗಳನ್ನು ಅರಿತವ.

P. 17 **समगुल्फसंधी**—Having even ankle-joints—घोट्याचे सांधे नितळ असलेले—ಹರಡಿನ ಸಂಧಿಗಳು ಸಮವಾಗಿ ಉಳ್ಳ. **अङ्घ्री**—Feet—पाय—ಪಾದ, ಅಡಿ. **जङ्घा**—(i) Leg from the ankle to the knee, the shank (ii) the upper part of the leg, the part about the loins—पोटरी, मांडी—ಮೊಣಕಂಡ, ತೊಡೆ. **अंस**—The shoulder or shoulder-blade—खांदा—ಹೆಗಲು. **जानु**—The knee—गुडघा—ಮೊಳಕಾಲು. **ककुन्दर**—The cavity of the loins—कमरेच्या बाजूचे खळगे—ಸೊಂಟದ ಬದಿಯ ಪೊಳ್ಳು. **नितम्ब**—The buttocks, posteriors (of a woman) (the circumference of the hip and loins)—(स्त्रियांचा) नितंबभाग, कटिप्रदेश, ढुंगण—ಸ್ತ್ರೀಯರ ನಿತಂಬಭಾಗ, ಕಟಿಪ್ರದೇಶ, ಕಿಠ **वलित्रय**—The three folds of skin on the upper part of the belly (especially of females; regarded as mark of beauty)—पोटावरील तीन वळ्या—ಹೊಟ್ಟೆಯ ಮೇಲಿನ ಮೂರು ನಿರಿಗೆಗಳು. **नखमणि**—Beautiful nails—सुंदर नखें—ಸುಂದರವಾದ ನಖಗಳು. **निमग्नपर्वसंधी**—Having deep-set joints of limbs—मांसल शरीराचे सांधे (ज्या सांध्याचीं हाडें बाहेर उठून दिसत नाहीं असे)—ಮಾಂಸಲ ಶರೀರದ ಸಂಧಿಗಳು (ಎಲುಬುಗಳು ಹೊರಗೆ ಎದ್ದು ಕಾಣದಂತಹ ಸಂಧಿಗಳು). **कम्बुवृत्त**—Round like a conch—शंखाप्रमाणें

वर्तुलाकार — ಶಂಖದಂತೆ ವರ್ತುಲಾಕಾರ. कन्धरा—Neck—मान—ಕುತ್ತಿಗೆ. चिबुक—The chin—हनुवटी—ಗದ್ದ. गण्डमण्डल—Round cheeks—वाटोळे गाल—ತುಂಬು ಗಲ್ಲಗಳು. भ्रूलता—eye-brows—भुंवया—ಹುಬ್ಬುಗಳು.

P. 18 नालीक—A lotus—कमळ—ಕಮಲ अलिन्दोद्देश—A terrace near the door-region—घराच्या दारापुढील ओटा—ಮನೆಯ ಬಾಗಿಲ ಮುಂದಿನ ಕಟ್ಟೆ. गन्धशालि—Fragrant paddy—वासाचें भात (आंबेमोहोर इत्यादि)—ಸುವಾಸನೆಯುಳ್ಳ ಭತ್ತ (ಅಂಬೆಮೊಹರ ಇತ್ಯಾದಿ). नालीपृष्ठ—The surface (side) of a pestle—मुसळाची बाजू—ಒನಕೆಯ ಬದಿ. घट्टयन्ती—Rubbing—आघात करणें, खरगटणें, भरडणें, घासणें—ಪೆಟ್ಟು ಹಾಕುವದು, ಒಡೆಯುವದು, ತಿಕ್ಕುವದು. तुष—The husk or chaff of grain—कोंडा, भूस—ತವುಡು, ಹೊಟ್ಟು. तण्डुल—Rice—तांदूळ—ಅಕ್ಕಿ. स्वर्णकार—Goldsmith—सोनार—ಅಕ್ಕಸಾಲಿಗ. काकिणी—A shell or cowrie used as a coin; a sum of money equal to 20 cowries or ¼ pana—दमडी (२० कवड्यांचें नाणें), कवडी—ದಮಡಿ (೨೦ ಕವಡಿಗಳಿಗೆ ಸಮಾನವಾದ ಹಣ), ಕವಡಿ

P. 19 मितंपचा स्थाली—An earthen cooking-pot of a particular size in which a particular amount of rice can be cooked—काहीं ठराविक मापाच्या तांदुळाचा भात ज्यात शिजवितां येईल, असें भांडें—ಒಂದು ನಿಶ್ಚಿತ ಅಳತೆಯ ಅಕ್ಕಿಯನ್ನು ಕುದಿಸಲು ಯೋಗ್ಯವಾದ ಮಣ್ಣಿನ ಪಾತ್ರೆ शराव—A shallow dish, an earthen platter or tray—उथळ भांडें, परळ—ಹರಿವಾಣ, ತಬಕ, ತಟ್ಟೆ. ककुभोलूखल — A mortar of Kakubha tree—ककुभ वृक्षाच्या लाकडाचें बनविलेलें उखळ—ಕಕುಭ ವೃಕ್ಷದ ಕಟ್ಟಿಗೆಯಿಂದ ತಯಾರಿಸಿದ ಒರಳು लोहपत्र—Iron-plate—लोखंडी पत्रा, कडें किंवा धांव—ಕಬ್ಬಿಣದ ತಗಡು, ಇಲ್ಲವೆ ಹಳಿ. खादिर मुसल—A pestle made of Khadira wood—खैराच्या लांकडाचें मुसळ—ಖದಿರ ವೃಕ್ಷದ ಕಟ್ಟಿಗೆಯಿಂದ ತಯಾರಿಸಿದ ಒನಕೆ. शूर्प—A winnowing basket—सूप—ಮೊರ. कणकिंशारुक—कण (a grain of dust) and किंशारुक (the beard of corn, awn)—कण म्हणजे धान्यांतील खडे,

रेती वगैरे व किंशारुक म्हणजे कोंडा किंवा तूस—'ಕಣ' ಎಂದರೆ ಧಾನ್ಯದಲ್ಲಿನ ಹರಳು, ಮಣ್ಣು ಇತ್ಯಾದಿ, ಹಾಗು 'ಕಿಂಶಾರುಕ' ಎಂದರೆ ಊಬು ಇಲ್ಲವೆ ಸುಂಕು **क्वथित**—Boiling—उकळणारें—ಕುದಿಯುವ **चुल्लीपूजा**—Worship of the fire-place—चुलीची पूजा—ಒಲೆಯ ಪೂಜೆ. **अन्नमण्ड**—The scum of boiled rice (in the present context); scum on any cooked food in general—भातावरची पेज—ಅನ್ನದ ಮೇಲಿನ ಗಂಜಿ. **दर्वी**—A ladle, spoon—चमचा, पळी—ಚಮಚ, ಸವುಟು **सिक्थ**—Boiled rice—भाताचें शीत—ಅಗಳು. **इन्धन**—Fuel, fire-wood—जळण, सर्पण—ಸವುದೆ, ಉರವಲು ಕಟ್ಟಿಗೆ. **कृष्णाङ्गार**—Charcoal—कोळसे—ಇದ್ದಲು. **शाक**—Vegetables—भाजीपाला—ಕಾಯಿಪಲ್ಯ, ತರಕಾರಿ **घृत**—Ghee—तूप—ತುಪ್ಪ **दधि**—Curds—दहीं—ಮೊಸರು. **तैल**—Oil—तेल—ಎಣ್ಣೆ. **आमलक**—Myrobalan—आंवळा—ನೆಲ್ಲೀಕಾಯಿ. **चिंचाफल**—Tamarind—चिंच—ಹುಣಸೆಹಣ್ಣು.

P. 20 **उपदंश**—Condiment—तोंडीलावणें (चटणी, कोशिंबीर वगैरे)—ಬಾಯಿಗೆ ಹಚ್ಚಿಕೊಳ್ಳುವದು, ಬಾಡಿಸಿಕೊಳ್ಳುವದು (ಚಟ್ನಿ, ಕೋಸಂಬರಿ ಇತ್ಯಾದಿ). **तालवृन्त**—A fan—पखा—ಬೀಸಣಿಗೆ **सलवणसम्भार**—Having salt added to it—मीठ घातलेलें—ಉಪ್ಪು ಬೆರೆಸಿದ. **दत्ताङ्गारधूपवास**—Fumigated with incenses on charcoals—सुगंधि द्रव्याच्या धुराने सुवासिक केलेलें—ಸುಗಂಧ ದ್ರವ್ಯಗಳ ಹೊಗೆಯಿಂದ ಸುಗಂಧಿತಗೊಳಿಸಿದ. **कदलीपलाश**—A plaintain-leaf—केळीचें पान—ಬಾಳೆಯ ಎಲೆ. **पेया**—Rice-gruel—तांदुळाची पेज—ಅಕ್ಕಿಯ ಗಂಜಿ **सूप**—Broth, soup, sauce, condiment—आमटी—ಸಾರು, ಆಮ್ರ **त्रिजातकावचूर्णित**—Spiced with the powder of pepper, cinnamon and ginger—त्रिजातकाची पूड लावलेलें (त्रिजातक म्हणजे दालचिनी, तमालपत्र, वेलदोडे किंवा मिरीं, दालचिनी व सुंठ)—ತ್ರಿಜಾತಕದ ಪುಡಿಯನ್ನು ಹಚ್ಚಿದ ('ತ್ರಿಜಾತಕ' ಎಂದರೆ ದಾಲಚಿನ್ನಿ, ತಮಾಲಪತ್ರ, ಯಾಲಕ್ಕಿ ಇಲ್ಲವೆ ಮೆಣಸು, ದಾಲಚಿನ್ನಿ ಹಾಗು ಶುಂಠಿ). **कालशेय**—Butter-milk—ताक—ಮಜ್ಜಿಗೆ. **काञ्जिका**—Sour gruel—कांजी, पेज—ಗಂಜಿ. **भृङ्गार**—A pitcher of a particular shape having a pout—झारी—ಹೂಜಿ. **अगुरु**—The

frgrant aloe-wood—**चंदनविशेष**—ಚಂದನವಿಶೇಷ.

P. 21 **गोमय**—Cow-dung—गाईचें शेण—ಆಕಳ ಸೆಗಣಿ. **उत्तरीय-कर्पट**—The upper garment—उपरणें—ಉಪ್ಪರಣಿ. **गणिका**—Prostitute, courtesan, harlot—वेश्या—ವೇಶ್ಯೆ, ಸೂಳೆ.

P. 22 **नाविकपति**—A leader of sailors, sailor-chief—खलाशी लोकांचा प्रमुख, नाविकराज—ಅಂಬಿಗರ ಒಡೆಯ, ನಾವಿಕರ ಮುಖ್ಯಸ್ಥ. **देवशेषकुसुमानि**—Flowers remaining after offering to gods—निर्माल्य—ನಿರ್ಮಾಲ್ಯ.

P. 23 **प्रातिवेश्य**—A neighbour—शेजारी—ನೆರೆಹೊರೆಯವ.

P. 25 **पण्यदासी**—A maid-servant—मोलकरीण—ಪರಿಚಾರಿಕೆ, ಕೆಲಸದವಳು. **पाथेय**—Provender for a journey—प्रवासांतील शिदोरी—ದಾರಿಯ ಬುತ್ತಿ. **मूल**—Principal, capital—मुद्दल, भांडवल—ಅಸಲು, ಬಂಡವಾಳ.

P. 26 **श्रेणिप्रातिभाव्य**—The surety offered by the merchant guild—व्यापारी संघाची जामिनकी—ವ್ಯಾಪಾರಿ ಸಂಘದ ಜಾಮೀನು.

P. 27 **प्रोषितभर्तृका**—A woman whose husband has gone on a journey—जिचा पति प्रवासाला गेला आहे अशी स्त्री—ಯಾಕೆಯ ಗಂಡನು ಪ್ರವಾಸಕ್ಕೆ ಹೋಗಿರುವನೊ ಅಂತಹ ಹೆಂಗಸು. **भार्गवः**—A fortune-teller—ज्योतिषी—ಜ್ಯೋತಿಷಿ.

P 28 **पाण्डुरोग**—Jaundice; wasting disease—पंडुरोग, कावीळ, क्षय—ಪಾಂಡುರೋಗ, ಕಾಮಣಿರೋಗ, ಕ್ಷಯ.

P. 29 **सामयापदेश**—Pretending to be sick—आजारीपणाचें सोंग करणें—ಬೇನೆಯ ನಟನೆ ಮಾಡಿ. **वणिग्ग्राम**—Merchant-guild—व्यापाऱ्यांचा संघ—ವ್ಯಾಪಾರಿಗಳ ಸಂಘ

P. 30 **शाकिनी**—A female worshipper of Durga possessed of malevolence—दुर्गादासीविशेष, पिशाचीविशेष—ದುರ್ಗಾದಾಸಿ ವಿಶೇಷ, ಪಿಶಾಚಿವಿಶೇಷ.

P. 34 **निरोष्ठ्यवर्ण**—Having no labial letters therein—ज्यामध्यें ओष्ठ्यवर्ण अजिबात नाहींत असें—ಓಷ್ಠ್ಯವರ್ಣವು ಎಳ್ಳಷ್ಟು ಇಲ್ಲದ. **अणकनरेन्द्र**—Wretch of a magician—दुष्ट जादूगार—ದುಷ್ಟ

ಮಾಂತ್ರಿಕ. **किंकर** & **किंकरी**—(Lit. a servant and female servant) the male goblin and his mate—पिशाच व हडळ—ಗಂಡು ಹಾಗೂ ಹೆಣ್ಣು ದೆವ್ವ. **तिल**—Sesamum—तीळ—ಎಳ್ಳು. **सिद्धार्थक**—White mustard—पांढरी मोहरी—ಬಿಳಿಯ ಸಾಸಿವೆ. **चटचटायित**—Crackling, rattling—चट् चट् आवाज करणारें, तडतडणारें—ಚಟಚಟ ಸಪ್ಪಳ ಮಾಡುವ.

P. 41 **यक्ष**—A king of ghost or spirit (often used in the sense of a class of semidivine beings—भूत, पिशाच (यक्ष हा शब्द बरेच वेळा एक देवयोनिविशेष या अर्थी वापरतात)—ಭೂತ, ಪಿಶಾಚ (' ಯಕ್ಷ ' ಎಂಬ ಶಬ್ದವನ್ನು ಹಲವು ಸಲ ' ದೇವಯೋನಿ-ವಿಶೇಷ' ಎಂಬ ಅರ್ಥದಲ್ಲಿ ಉಪಯೋಗಿಸುತ್ತಾರೆ). **नरेन्द्र**—Physician, poison-curer, magician—विषवैद्य, गारुडी, मांत्रिक, जादूगार—ವಿಷವೈದ್ಯ, ಗಾರುಡಿಗ, ಮಾಂತ್ರಿಕ, ಮಾಟಗಾರ. **कन्थाचीरसंचय**—A collection of patched garments—गोधड्या—ಕವದಿಗಳ ಸಂಗ್ರಹ.

P. 43 **तीर्थ**—A flight of steps leading to a river or a lake—घाट—ಘಟ್ಟ

P. 44 **गैरिकतट**—Mineral slopes, slopes of red chalk—गेरूनें युक्त असे पर्वततट—ಕಾವಿ ಮಣ್ಣಿನಿಂದ (ಕೆಂಪುಮಣ್ಣು) ಕೂಡಿದ ಪರ್ವತತಟ **अन्तरिक्षाख्य शङ्करशरीर**—The form of S'iva called ' the sky ' (the ' sky ' is one of the eight forms of Lord S'iva)—शंकराच्या प्रसिद्ध अष्टमूर्तींपैकीं किंवा अष्टशरीरांपैकीं ' आकाश ' नामक शरीर—ಶಿವನ ಸುಪ್ರಸಿದ್ಧ ಅಷ್ಟಮೂರ್ತಿ ಇಲ್ಲವೆ ಅಷ್ಟಶರೀರಗಳಲ್ಲಿ ಒಂದಾದ ' ಆಕಾಶ ' ಎಂಬ ಶರೀರ.

P. 49 **ऐन्द्रजालिक**—A juggler, a magician—जादूगार—ಮಾಟಗಾರ.

P. 50 **वंशनाली**—A bamboo-pipe—बांबूची नळी—ಬಿದುರು ಕೊಳವೆ.

P. 56 **प्राड्विवाक**—Judge—न्यायाधीश—ನ್ಯಾಯಾಧೀಶ.

P. 58 **शुल्क**—toll, tax, customs duty—जकात—ಸುಂಕ.

P. 60 **तन्त्रावाप**—The science of polity – **राज्यशास्त्र** – ರಾಜ್ಯಶಾಸ್ತ್ರ.

P. 63. **चारण**—A wandering actor or singer, a dancer, mimic, bard—**फिरता नट, स्तुतिपाठक**—ಭಟ್ಟಂಗಿ, ಮಂಗಲಪಾಠಕ. **शिल्पकारिणी**—Dexterous dancing-girl—**नृत्याङ्गना, कलावंतीण**—ನೃತ್ಯಾಂಗನೆ. **कफापचय**—Reduction of phlegm—**कफ कमी होणें**—ಕಫವು ಕಡಿಮೆಯಾಗುವಿಕೆ. **आशयाग्नि**—Gastric fire—**जठराग्नि**—ಜಠರಾಗ್ನಿ. **मेदापकर्ष**—Reduction of fat—**मेद झडणें, चरबा कमी होणें**—ಕೊಬ್ಬು ಕಡಿಮೆಯಾಗುವಿಕೆ. **गवल**—Wild buffalo—**रानरेडा**—ಕಾಡುಕೋಣ. **गवय**—Bison—**गवा** ಕಾಡುಕೋಣ

P. 66 **घातृगण**—Group or class of adulterers (**घातृ**—a married woman's paramour, adulterer)—**जारवर्ग**—ಜಾರರ ಗುಂಪು. **अद्रिद्रोणी**—Mountain-valley – **पर्वतांतील दरी** – ಪರ್ವತದಲ್ಲಿನ ಕಂದರ

P. 67 **प्रदर**—Cleft, creice, chasm—**भेग, चीर, भगदाड**—ಬಿರುಕು, ಸೀಳು, ಸಂದು, ಕೊರಕಲು **पणबन्ध**—Stripulation – **करार, प्रतिज्ञा, पैज**—ಕರಾರು, ಪ್ರತಿಜ್ಞೆ, ಶರ್ತು,

P. 68 **योगनारी**—(i) A beautiful woman who entices a man and brings about his destruction (ii) A lady who is fed on particular things so that a contact with her leads to decay or death—शत्रूला वश करण्यासाठीं उपयोग केली जाणारी सुंदर स्त्री किंवा विषकन्या—ಶತ್ರುವನ್ನು ವಶಪಡಿಸಿಕೊಳ್ಳಲು ಉಪಯೋಗಿಸಲ್ಪಡುವ ಸುಂದರ ಸ್ತ್ರೀ ಇಲ್ಲವೆ ವಿಷಕನ್ಯೆ. **योगाङ्गना**—The same as—**योगनारी**—ಯೋಗನಾರಿ. **राजयक्ष्मा**—Comsumption, tuberculosis, wasting disease—**क्षय**—ಕ್ಷಯ **तीक्ष्णरसदादयः**—Gives of poison etc.—**विष घालणारे वगैरे**—ವಿಷ ಹಾಕುವವರು ಇತ್ಯಾದಿ.

P. 70 **काञ्चनकुङ्कुमकम्बल**—Gold-laced, saffron-coloured shawls—सोन्याचे काठ किंवा लेस (किंवा जर किंवा कलाबतू लावलेल्या)

केशरी रंगाच्या शाली—ಬಂಗಾರದ ಅಂಚಿನ ಇಲ್ಲವೆ ಜರಿಯಂಚಿನ ಕೇಸರ ಬಣ್ಣದ ಶಾಲು.

P. 72 **सपत्राकृत**—Pierced upto the feathers of an arrow—पिसाऱ्यापर्यंत अगात बाण जाईल असा वेधलेला—ಗರಿಯ ವರೆಗೆ ಬಾಣವು ಶರೀರದಲ್ಲಿ ಚುಚ್ಚಿದ. **निष्पत्राकृत**—Pierced through by the arrow which goes out from the other end along with feathers (or dropping the feathers in the process)—पिसें बाहेर येतील असा किंवा आगातून आरपार गेलेला बाण—ಬಾಣವು ಶರೀರವನ್ನು ಹೊಕ್ಕು ಇನ್ನೊಂದು ಒದಿಯಿಂದ ಗರಿಯೊಡನೆ ಹೊರಗೆ ಬಂದ (ಇಲ್ಲವೆ ಗರಿ ಕತ್ತರಿಸಿಬಿದ್ದ) **क्लोम**—The lungs, the bladder, entrails—फुफुस, मूत्राशय, आंतडीं—ಶ್ವಾಸಕೋಶ, ಮೂತ್ರಾಶಯ, ಕರುಳು. **निष्कुलाकृत्य**—Dissecting the different parts of the body—शरीराचे विच्छेदन करून—ಶರೀರದ ವಿಚ್ಛೇದನ ಮಾಡಿ. **शूलाकृत्य**—Putting on a spit and roasting—सुळावर भाजून—ಮಾಂಸ ಬೇಯಿಸುವ ಸಲಾಕೆಯ ಮೇಲೆ ಸುಟ್ಟು **दृतीः**—Leather-bags—चामड्याच्या पिशव्या—ಚರ್ಮದ ಚೀಲಗಲು

P. 76 **मात्राः**—Possessions, chattel—चीजवस्त, सामानसुमान—ಆಸ್ತಿಪಾಸ್ತಿ, ಚರವಸ್ತು, ಸಾಮಾನು. **हस्तचंक्रमण**—Walking on hands with legs raised up—हातांवर चालणें—ಕಾಲು ಮೇಲಕ್ಕೆ ಮಾಡಿ, ಕೈ ಮೇಲೆ ನಡೆಯುವದು **ऊर्ध्वपादालातपादापीड**- Feats (**आपीड**) like standing on hands with legs raised up (**ऊर्ध्वपाद**) or with one leg raised and the other bent (**अलातपाद**). I personally feel **अलातपाद** should have circular movement of legs in the air—पाय हवेंत वर करणें वा फिरविणें—ಕಾಲನ್ನು ಹವೆಯಲ್ಲಿ ಮೇಲೆ ಮಾಡುವದು ಇಲ್ಲವೆ ತಿರುಗಿಸುವದು. **वृश्चिकमकरलङ्घनादीनि**—Imitating movements of a scorpion, a crocodile and the like—विंचू मगर इत्यादिकांच्या गतींचे अनुकरण करणें—ಚೇಳು, ಮೊಸಳೆ ಮುಂತಾದವುಗಳ ಗತಿಯ ಅನುಕರಣ ಮಾಡುವದು ಇತ್ಯಾದಿ. **मत्स्योद्वर्तनादीनि**—Feats resembling the flitting movements or jumpings of fish etc.—माशाच्या गतीचे व उड्याचे अनुकरण—ಮೀನುಗಳ ಗತಿಯ, ಮತ್ತು ಜಿಗಿತದ

ಅನುಕರಣ. श्येनपातोत्क्रोशपातादीनि—Feats like the hawk's swoop or the flight of an osprey—ससाण्याची झडप किंवा टिटवीच्या उडण्याची नक्कल इत्यादि— ಗಿಡುಗನ ಎರಗುವಿಕೆಯು ಇಲ್ಲವೆ ಸಮುದ್ರದ ಹದ್ದಿನ ಹಾರುವಿಕೆಯಂತಹ ಸಾಹಸಕಾರ್ಯ ಇತ್ಯಾದಿ.

P. 77 प्राकार — An encircling or surrounding wall, rampart—तट, भिंत—ಕೋಟೆಯ ಗೋಡೆ, ಪ್ರಾಗಾರ. वप्र—A rampart, earth-work, mudwall—वेस, प्राकार, तट—ಪ್ರಾಕಾರ. खात—A ditch, moat—खंदक—ಕಂದಕ. वर्षवर—A eunuch; an attendant in women's apartments—षंढ, खोजा—ಷಂಢ, ನಪುಂಸಕ.

P. 78 नष्टमुष्टिचिन्तादिकथनैः—Telling about things lost (नष्ट) or held in fist (मुष्टि) or thought about in the mind (चिन्ता)—हरवलेल्या वस्तूचा पत्ता सागणे, दुसऱ्याच्या हातांत धरलेली वस्तू ओळखणें किंवा दुसऱ्याच्या मनातील गोष्टी कथन करणें—ಕಳೆದು ಹೋದ ವಸ್ತುವಿನ ಪತ್ತೆಯನ್ನು ತಿಳಿಸುವದು, ಬೇರೊಬ್ಬರ ಕೈಯಲ್ಲಿ ಹಿಡಿದ ವಸ್ತುವನ್ನು ಗುರುತಿಸುವದು, ಮತ್ತು ಬೇರೊಬ್ಬರ ಮನಸ್ಸಿನಲ್ಲಿನ ವಿಷಯುವನ್ನು ಕುರಿತು ಹೇಳುವದು.

P 79 भद्राकृत—Tonsured, shaved—मुडन केलेला, हजामत केलेला—ಮುಂಡನ ಮಾಡಿದ, ಬೋಳಿಸಿದ, ಕ್ಷೌರ ಮಾಡಿದ.

P. 80 उपधा—Test—शीलपरीक्षा, कसोटी—ಶೀಲಪರೀಕ್ಷೆ.

P. 81 कण्टक—(Lit thorns) offenders, troublesome persons—उपद्रवी, लोक—ತ್ರಾಸದಾಯಕ ಜನ. योग—Expedient, plan, strategy—उपाय, बेत, साधन, युक्ति, कारस्थान—ಉಪಾಯ, ಸಾಧನ, ಯುಕ್ತಿ, ಕಾರಸ್ಥಾನ.

ERRATA TO THE TEXT

On Page	line	for	read
2	footnote 5	मश्चिनूपुर	मणिनूपुर
9	footnote 4	संकथामि	संकथाभिः
11	9	मदीयनव	मदीयेनैव
14	5	०क्षुत्पिासां	०क्षुत्पिपासां
16	4	०द्विन्द्रेयं	०द्विन्द्रेयं
21	12	सबमेव	सर्वमेव
23	11	कथ०	कथं०
27	7	पीडता	पीडिता
28	2	तन्मुखन	तन्मुखेन
28	9	ततैव०	तवैव०
29	2	द्वी०	देवी०
41	6	कककलेखा०	कनकलेखा०
41	7	कन०	केन०
44	3	Put a hyphen at the end of this line	
44	4	०घन	०घन
44	11	अगत्य	आगत्य
44	12	कृताञ्जलिः	कृताञ्जलिः
44	13	श्रेयंसि	श्रेयांसि
52	10	०रपुण्येन	पुनरपुण्येन
54	2	Put a daṇḍa at the end of this line	
60	10	पुरजयन्त	पुनर्जयन्त
63	5	०सादरकरोत्	०सादकरोत्
64	4	०मैकान्त्यम्	०मैकाग्र्यम्
65	8	०मेव	०मेवं

[The editor requests the readers to correct the misprints in the Introduction, Translation, Notes &c which are not noted here (but which can be easily made out), as also any unmentioned misprints in the Text]